

Tiple

Credo por St. Antonio

11

Oratorio

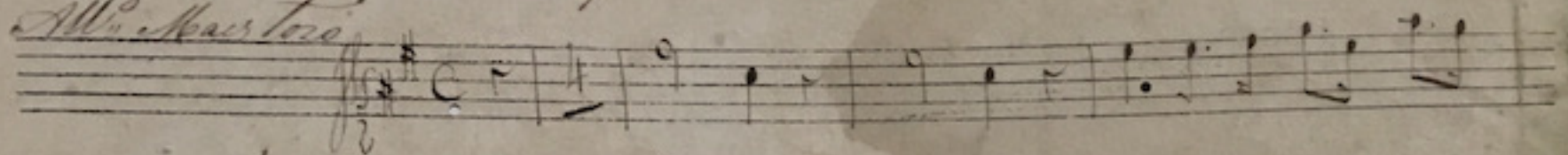
Oratorio

Oratorio

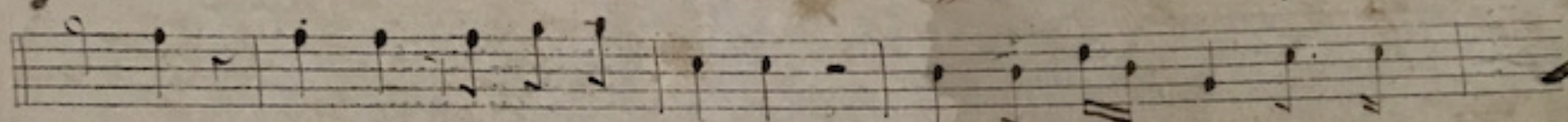
Tiple

Credo

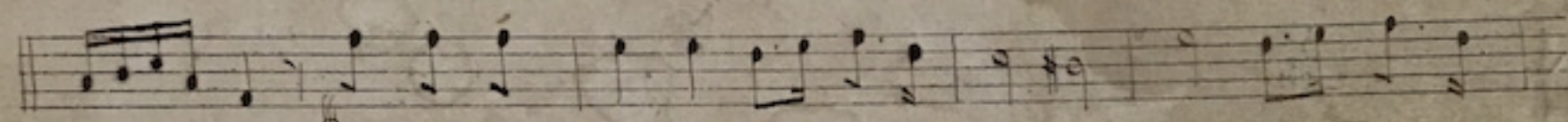
All.^o Maestoso



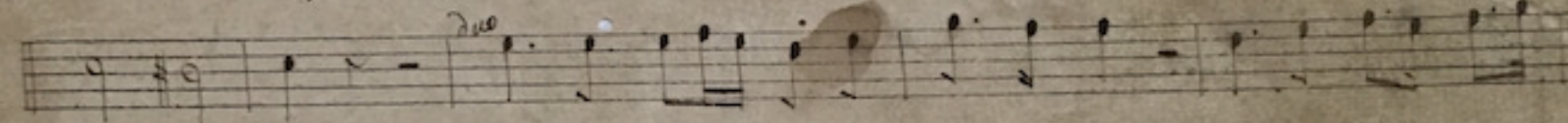
Credo in unum



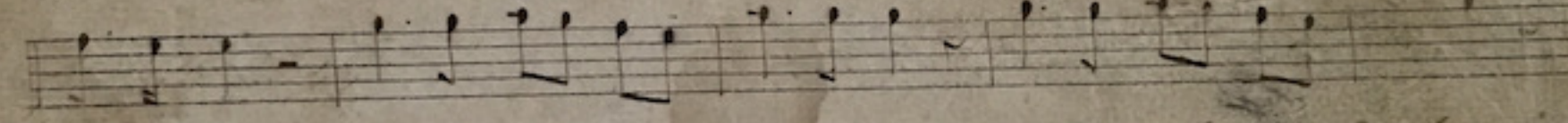
Deum Patrem omnium visibilium factorem coeli et



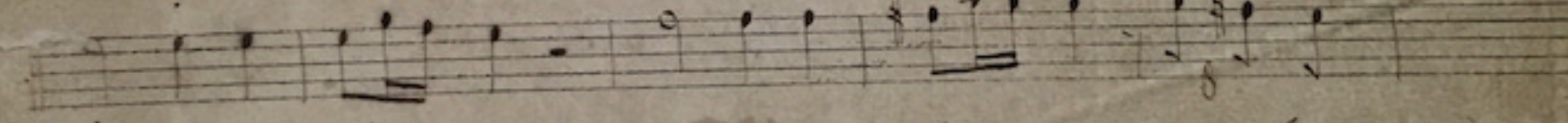
ter-rae factorum coeli et ter-rae coeli et



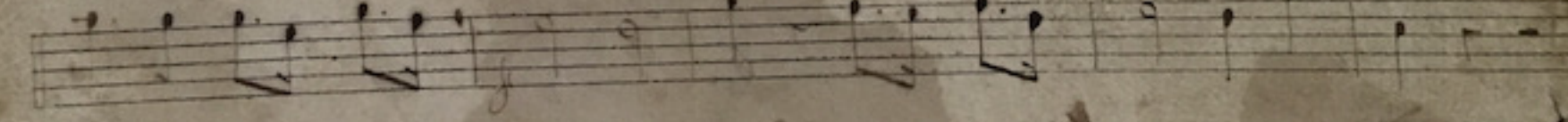
ter-rae visibilium omnium et invisibilium



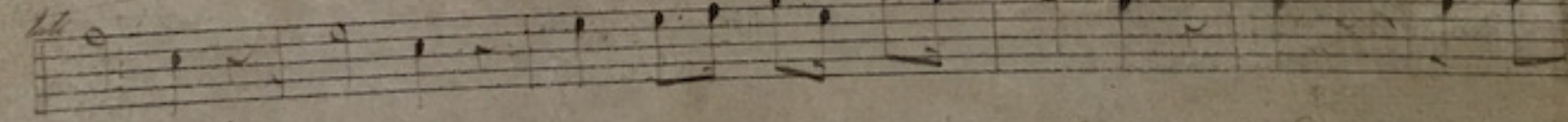
et in unum Dominum Jesum Christum



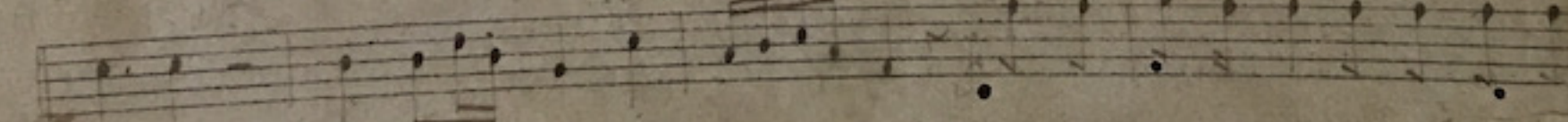
Filium Dei et Dei Filium



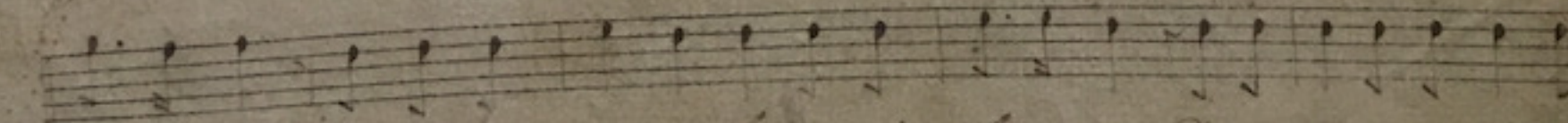
Dei unigenitum unum genitum



Credo in unum Deum et



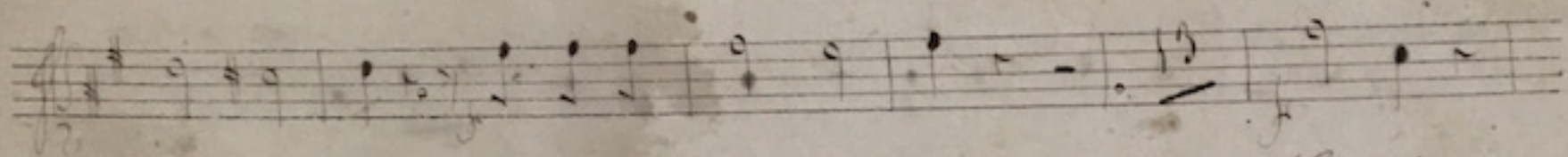
Patrem et Filium et Spiritum Sanctum



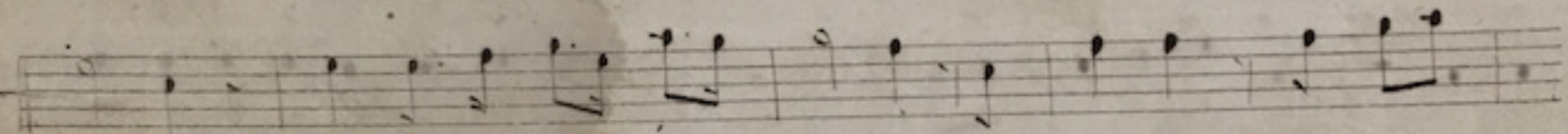
Deum de Deo et lumine de lumine



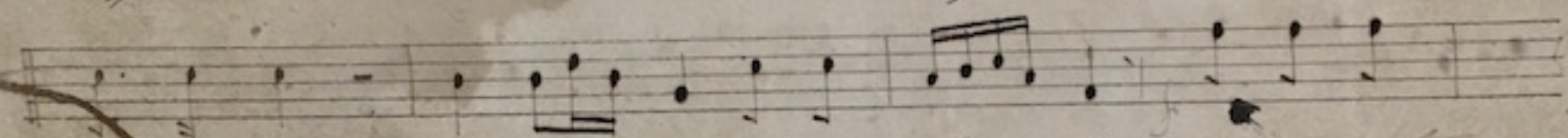
Credo



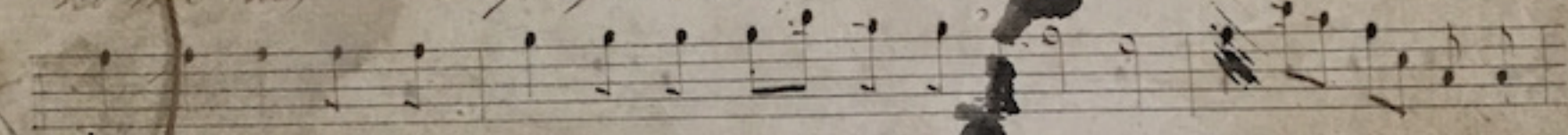
vi ro. De deo vi ro Credo



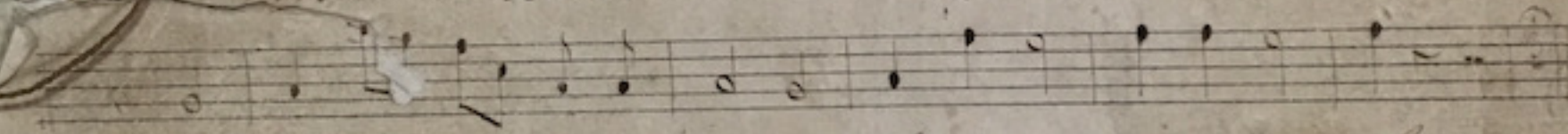
Credo in u num Deum qui propter nos



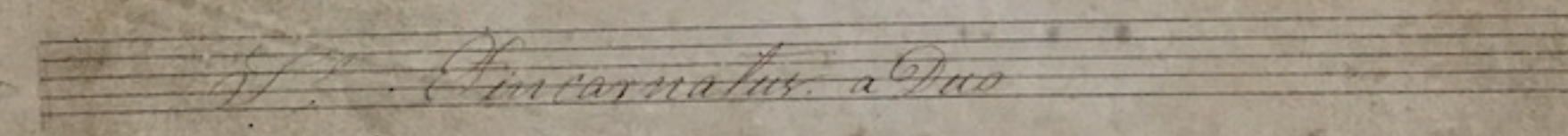
homi nes et propter nos tra sa lu tem & propter



tra sa lu tem de cem si les des can dit des



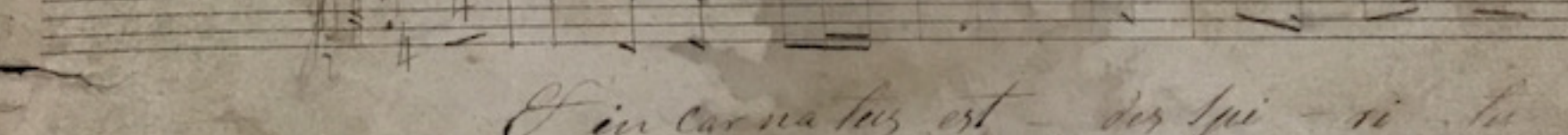
les des can dit des co les des can dit des co les



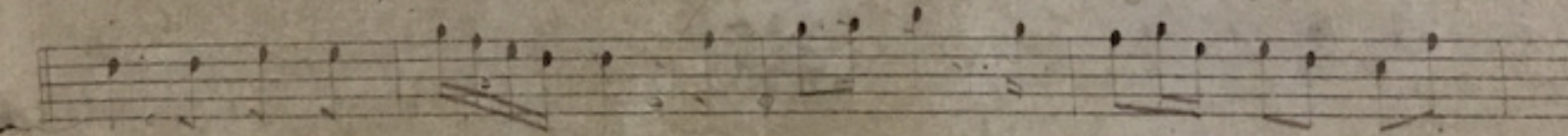
In carnatus a Deo



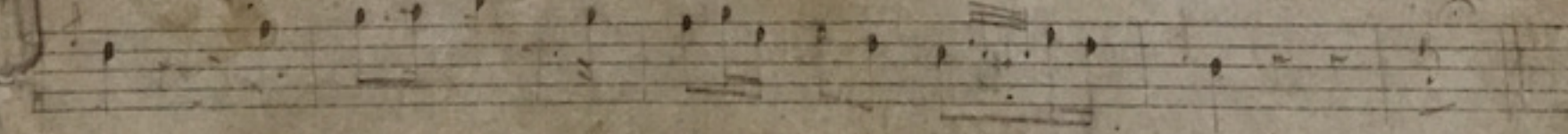
Et in car na tus est des spi ri tu



san cto et spi ri tu san cto ex Ma ri a vir gi ne

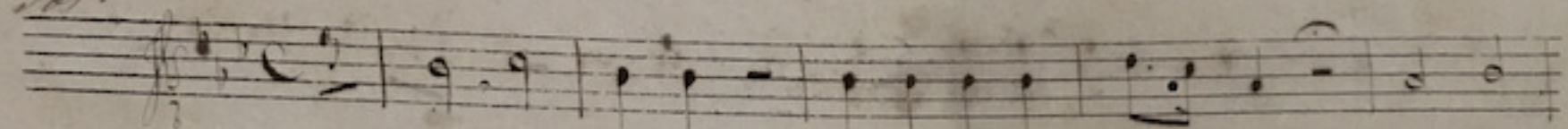


ex Ma ri a vir gi ne & ho mo & ho mo fa ctus



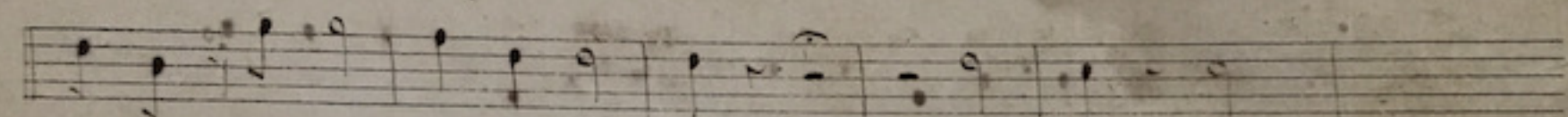
est & ho mo & ho mo fa ctus est

Alto

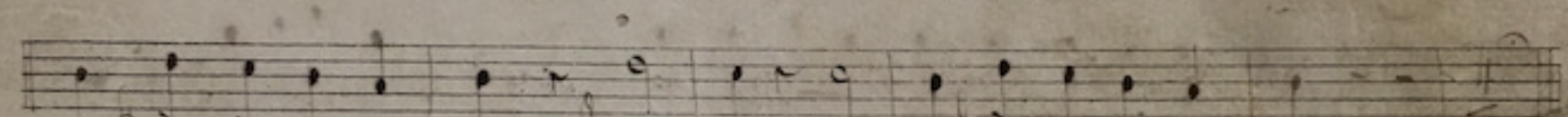


Cru ci fi xus - & ti am pro no bis - Cru ci

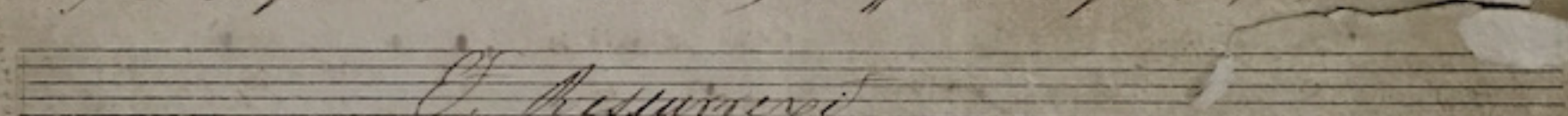
fi xus & ti am pro no bis - sub bon ti o sub bon ti o Si



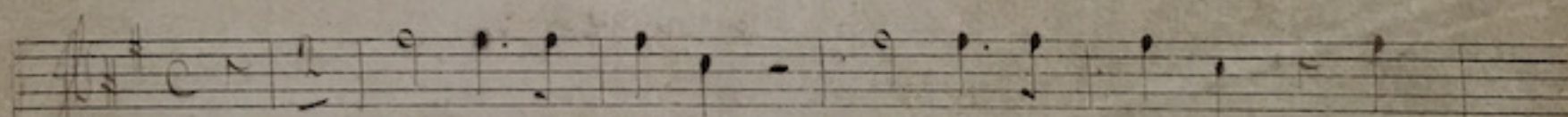
la to bi la to bi la to - - Sas sus Sas



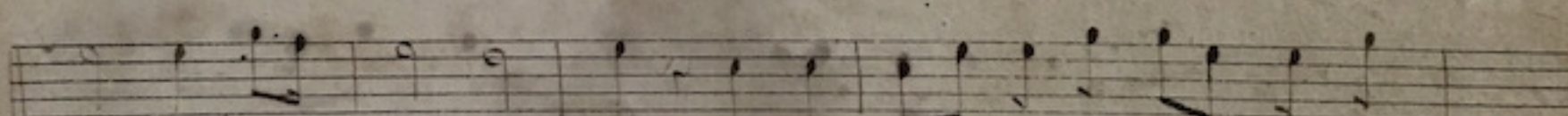
sus & sep ultus est Sas sus & sep ultus est



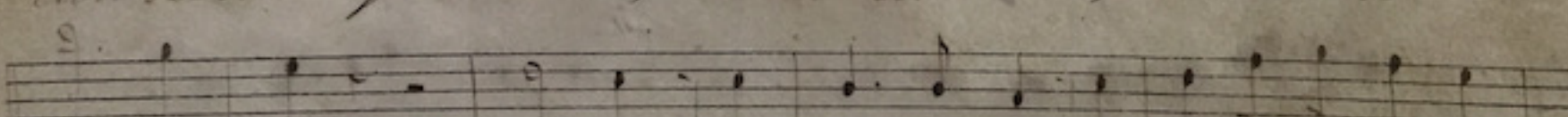
Et Resurrexit



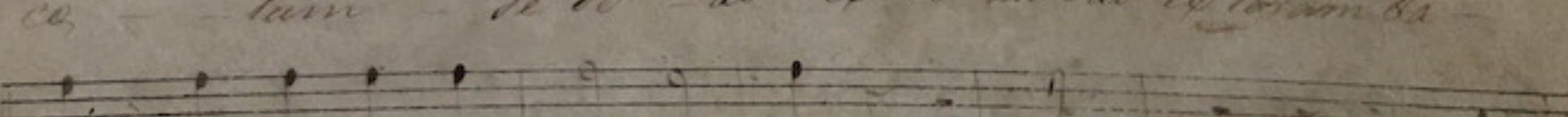
Et re sur rexit Ter ti a vi e - re



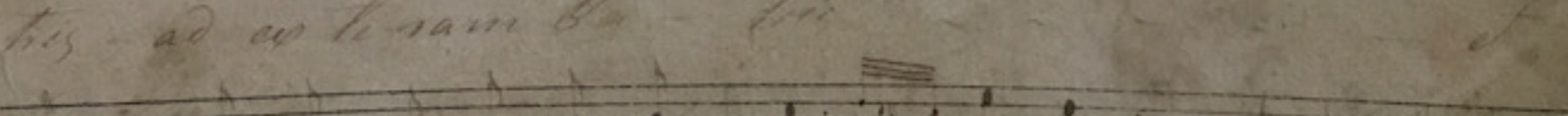
cum oū scri - pta - ras & as cen - dit as cen dit in



coe - lum se dit ad ex te ram ad ex te ram Ba -

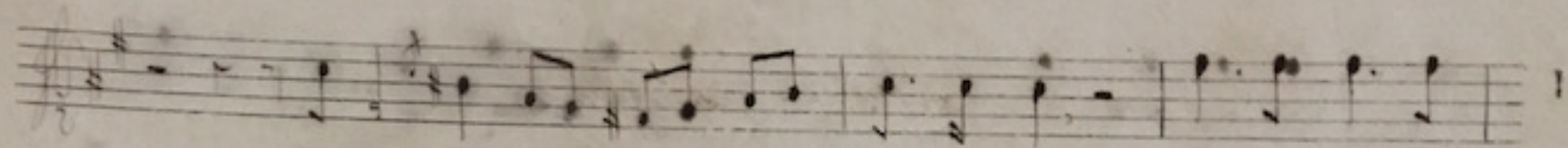


his - ad ex te ram Ba - his

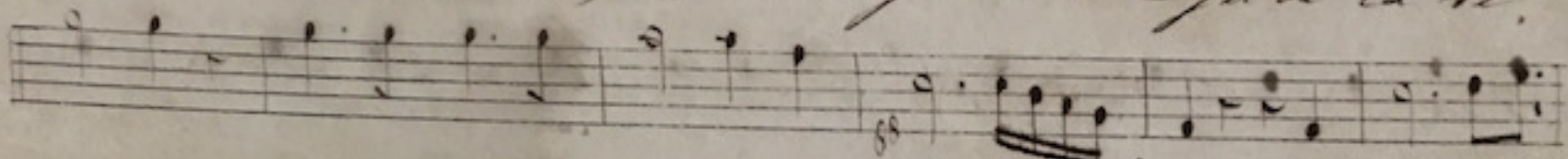


in te ram qui veni - tus

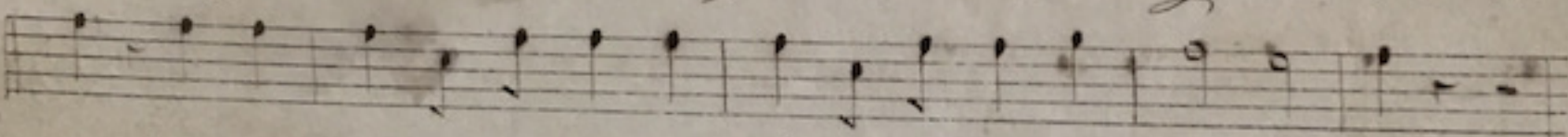




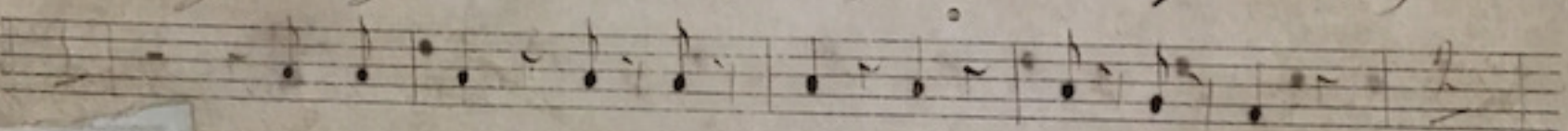
Ven tu rus est cum gloria - ju di ca re.



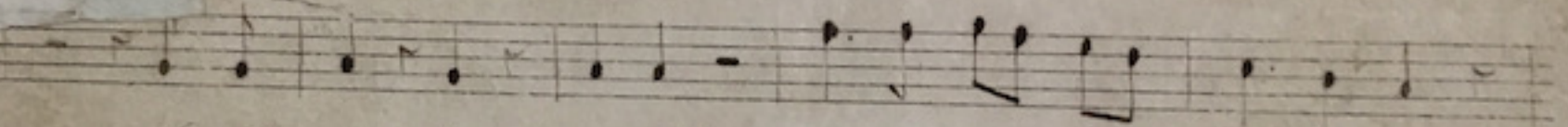
vi - uo - ju di ca re vi - uo - et mor tu - o - et mor tu



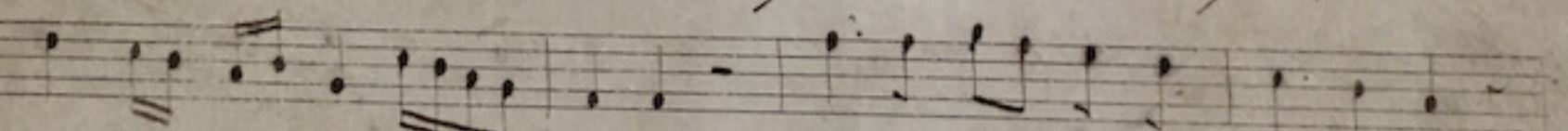
o - Cu jus Regni non e rit fi nis non e rit fi - nis



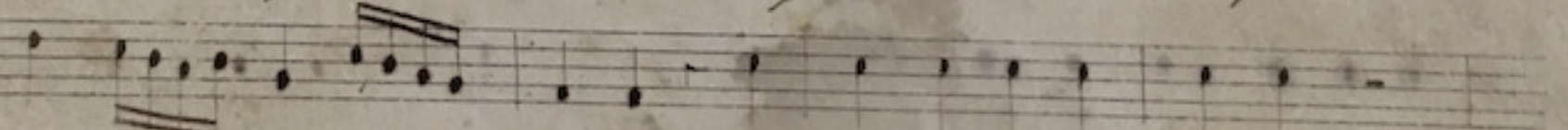
Et in spi - ri tum Sanctum Do mi num



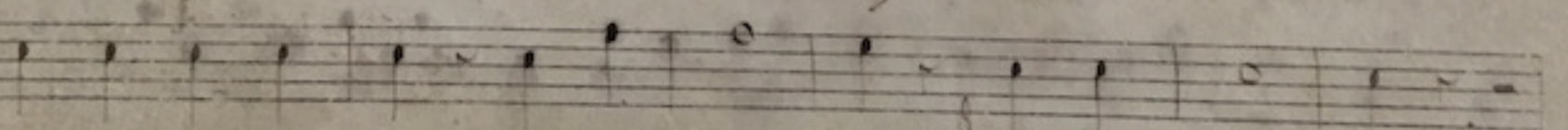
et vi - vi fi - cantem ge - n - ti - as Sa - c - ri - fi - li - o



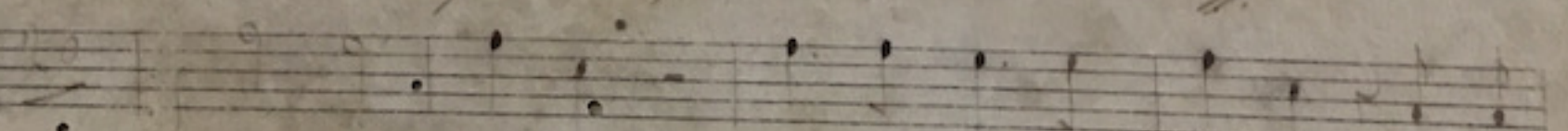
fi - li - o - qui bro - ce - d - it - qui cum ba tu - et fi - li - o



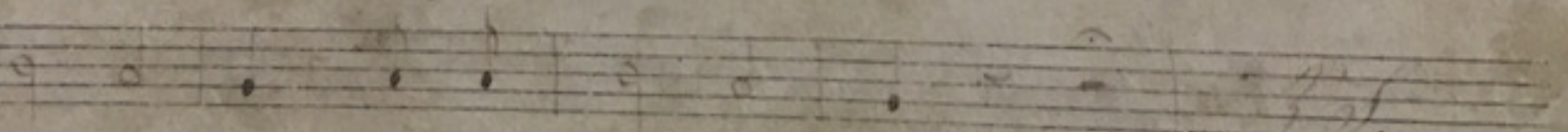
Se mul - a do - ra tur et con glo si fi ca tur



qui lo ca tus est per bro phe - tas



Et ex pecta - re su re - ctio nem mor tu - o - rum



o - rum

A single staff of handwritten musical notation. It begins with a treble clef, followed by a key signature of one sharp (F#). The notation consists of a series of notes and rests, including quarter notes, eighth notes, and a half note, with some notes beamed together. The ink is dark and the paper shows signs of age and staining.

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several quarter notes, eighth notes, and rests, spanning across the staff. The ink is dark and the paper shows signs of age and staining.

menamen # # # # a

A single line of handwritten musical notation on a five-line staff. The notation includes several eighth and sixteenth notes, some beamed together, and various rests. The ink is dark and the paper shows signs of age.

Handwritten musical notation on a single staff. The notation consists of a series of eighth and sixteenth notes with stems, followed by a final measure containing a fermata.

men # # # # a men a men 200

Segue Sanctus

all. maestoso

Sanctus — — — — — Dominus

A single staff of handwritten musical notation. It begins with a treble clef. The notation consists of a series of eighth and sixteenth notes, some beamed together, and several rests. The ink is dark and the paper shows signs of age and staining.


Deu Deu Sa ba oth Deu Sa ba oth Deu Sa

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together, and rests. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

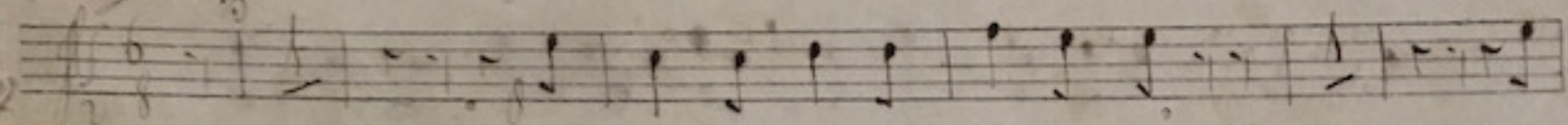
Allegretto Scherzando

etc — — — — — *The instrument is* — — — — — *The instrument is* — — — — —

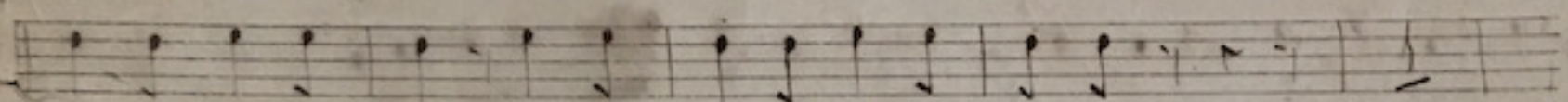
A single staff of handwritten musical notation. The staff is a five-line system. The notation includes various note heads, stems, and beams, written in dark ink. The notes are mostly eighth and sixteenth notes, with some rests. The handwriting is somewhat stylized and appears to be from a historical manuscript.



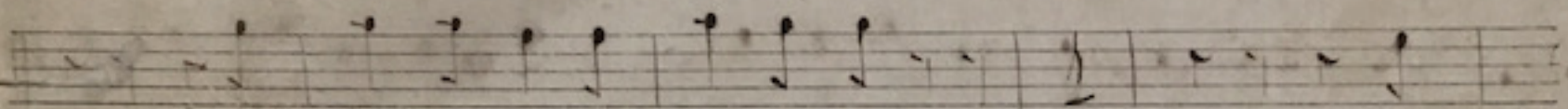
Alto



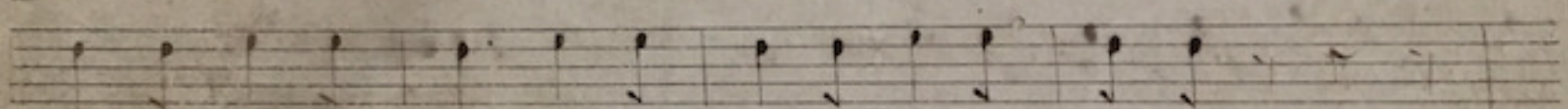
Ho sa na in up cel sis — — ho



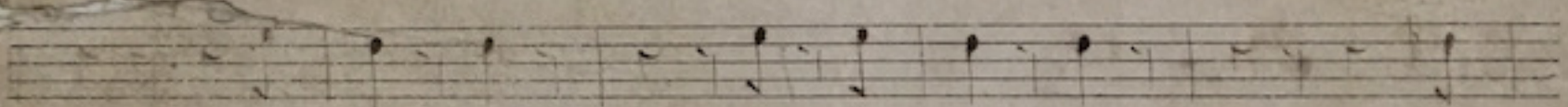
sa na in up cel sis ho sa na in up cel sis



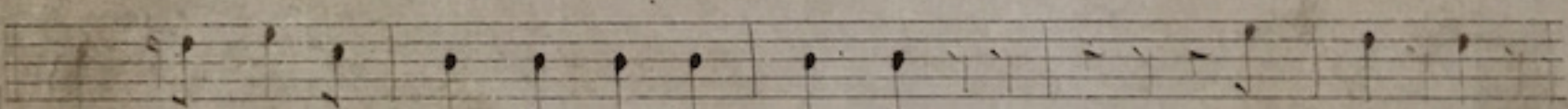
ho sa na in up cel sis — — ho



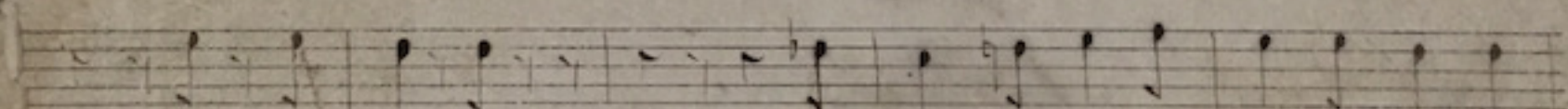
sa na in up cel sis ho sa na in up cel sis



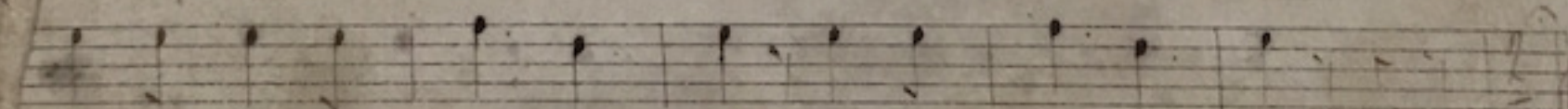
ho sa na — in up cel sis — — ho



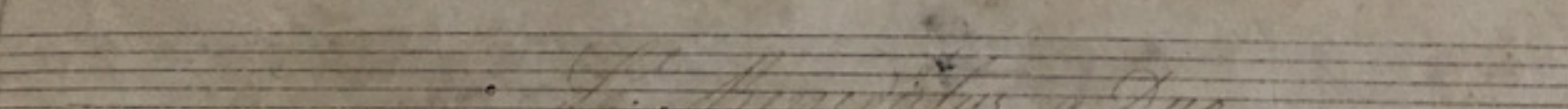
sa na ho — sa na in up cel sis — — ho sa na



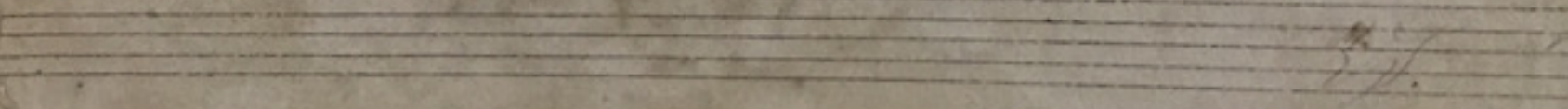
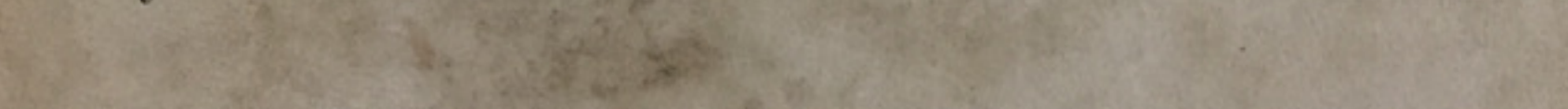
in up cel sis — — ho sa na ho — sa na in up

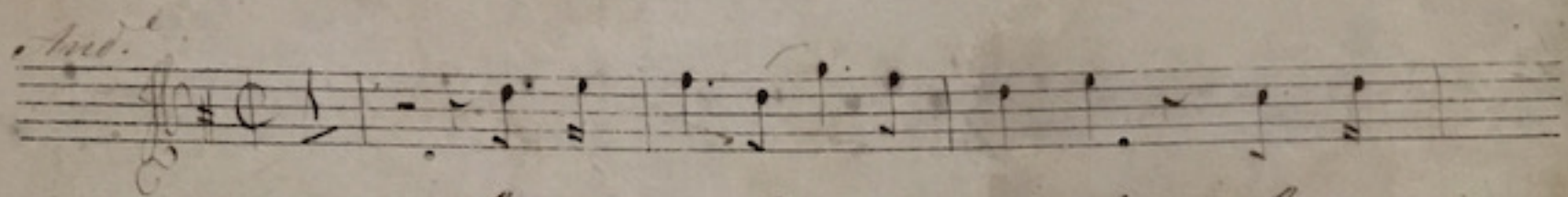


cel sis in up cel sis in up cel sis

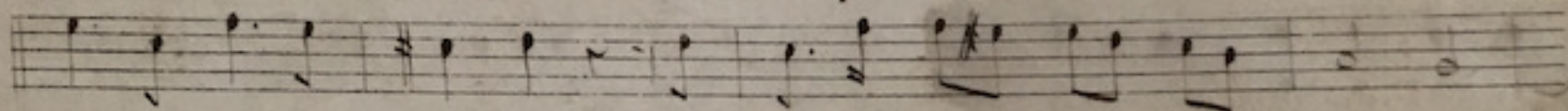


L. Adornatus a Duo

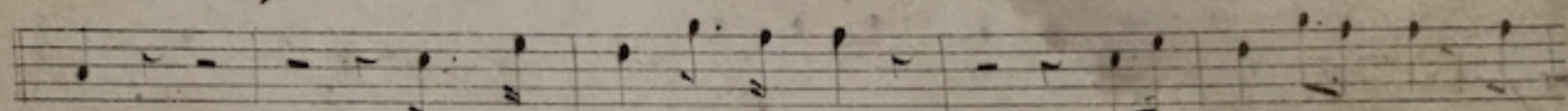




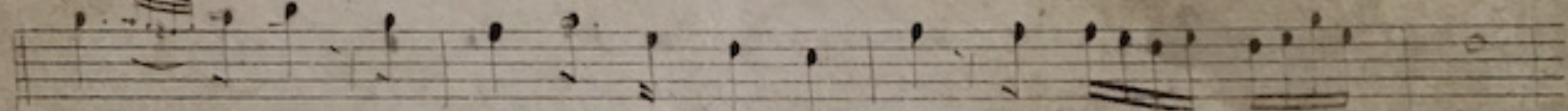
Bene dictus - qui ve ni. Be ne



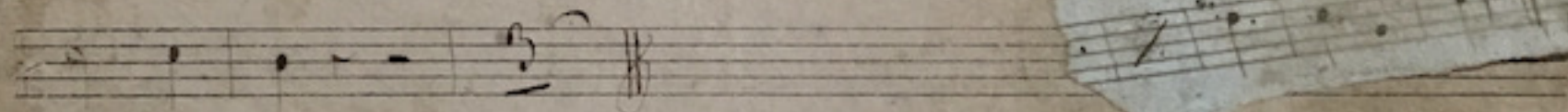
di - ctus qui ve nit in no mi ne in no mi ne Do mi ni



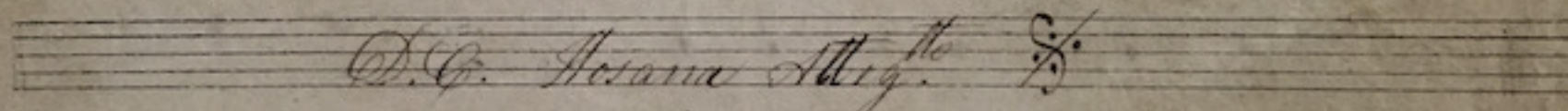
ni - Be ne di - ctus - qui ve nit in



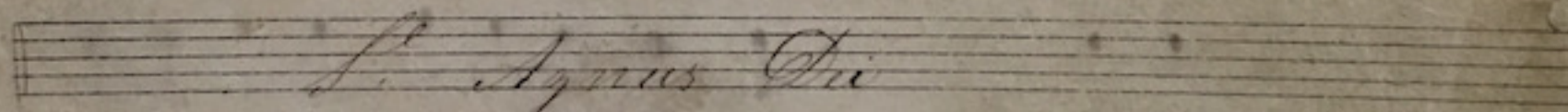
no mi ne in no mi ne Do mi ni in no mi ne



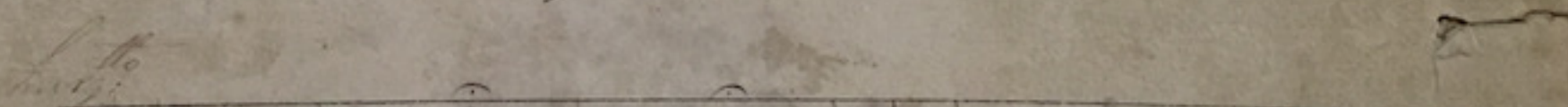
ni ni



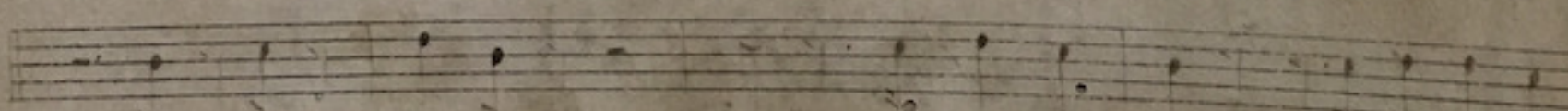
D.C. Ariana Allig. ^{Alto}



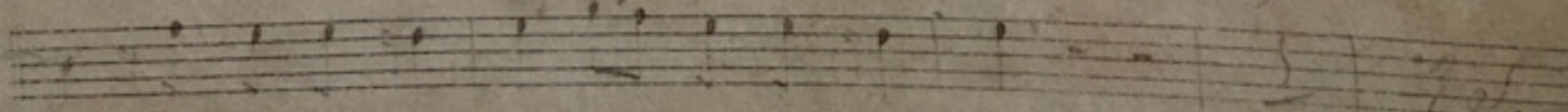
1^o Agnus Dei



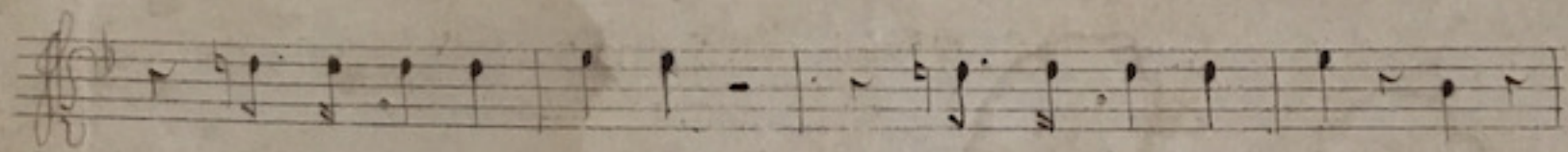
A gnus Dei



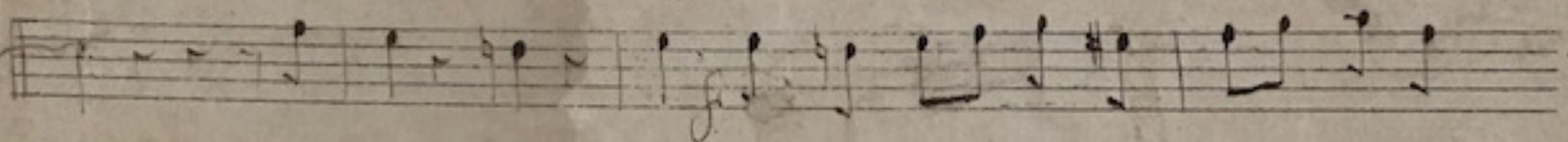
Qui tol lis pec ca ta mun di



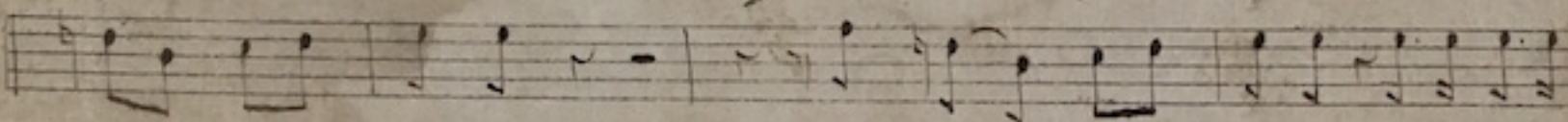
se pe ce la ma si pec ca ta mun di



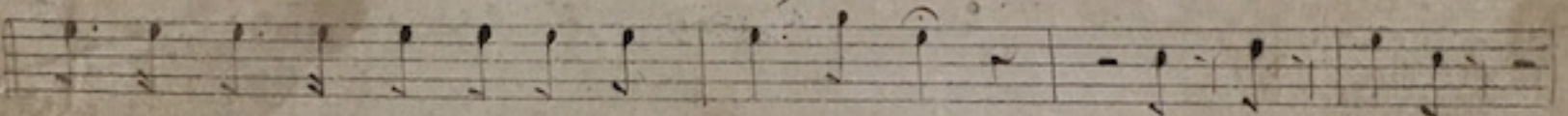
mi se re re no bis - - mi se re re no



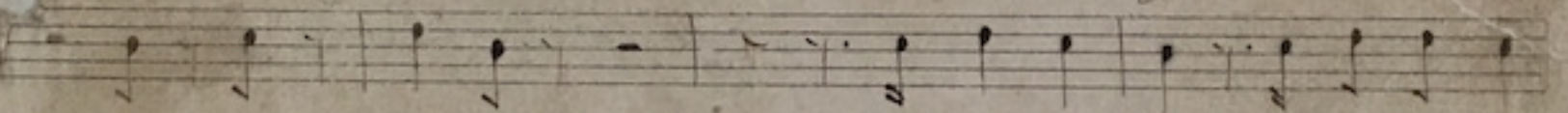
bis - re no - bis et quis De - i qui tol - lis pe



ca - ta mûdi - - pu ca - ta mûdi mi se re re

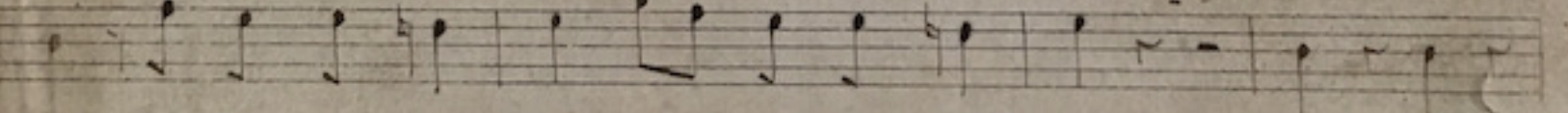


ca - ta mûdi mi se re re - no - bis - et quis De i

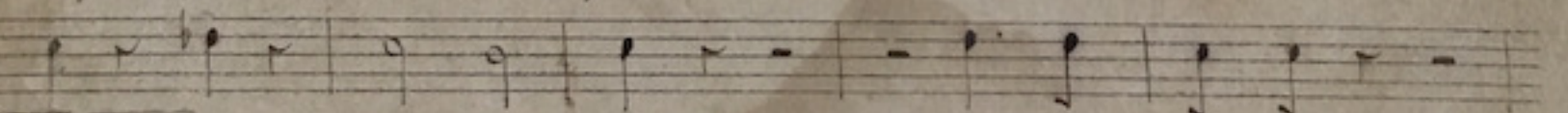


ff

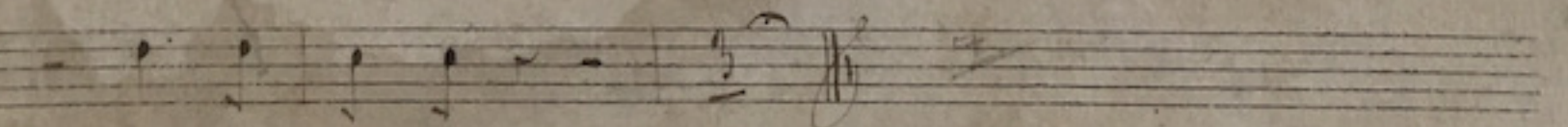
Qui tol - lis pu ca ta mûdi



pu ca ta mû di pu ca ta mûdi - Do na

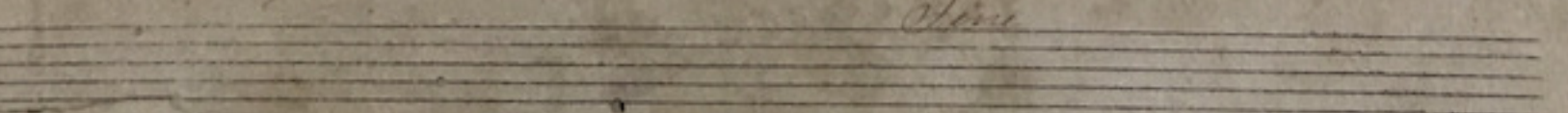


no bis - pa - cem - - Dona no bis



no bis pa cem

Fin

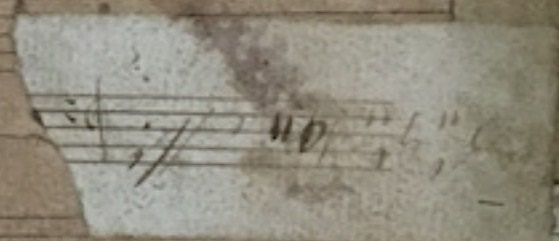


J. B. Oth.

Credo per. M.^o Crastino.

João Baptista de Oliveira, Piranga

Is. G. de S.^o



Alto

Alto

Credo per M. Antonio

Antonio

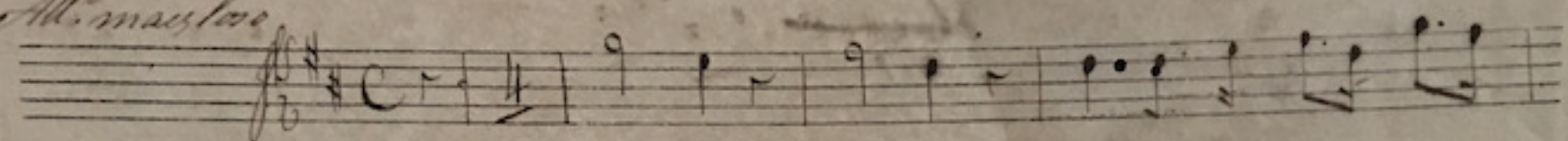
Alto

J. H. Christ

Altus.

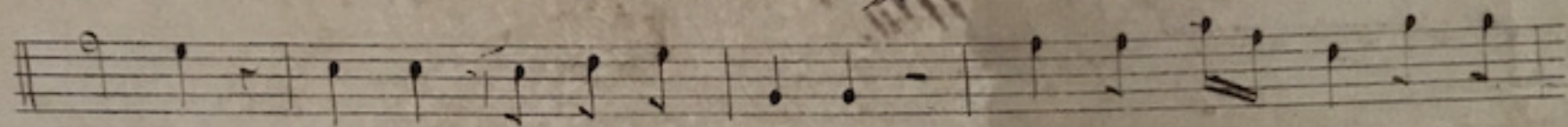
Credo

All. maestoso

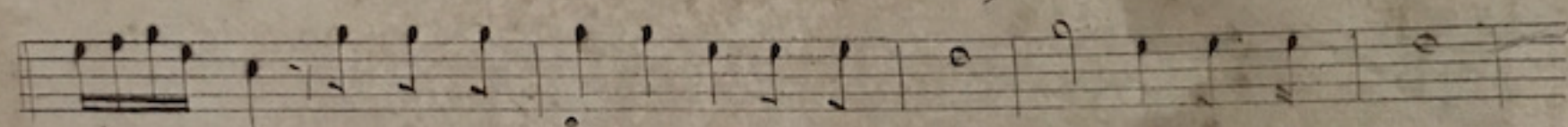


Credo

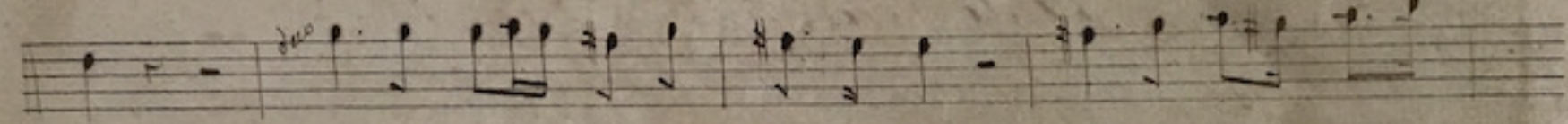
Credo in u num



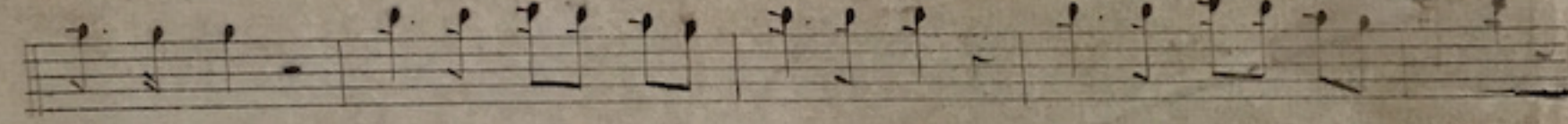
De um - Sa - tem om ni - so - tem - fac to - rem coe li et



ter - ra fac to - rem coe li et ter - ra coe li et ter



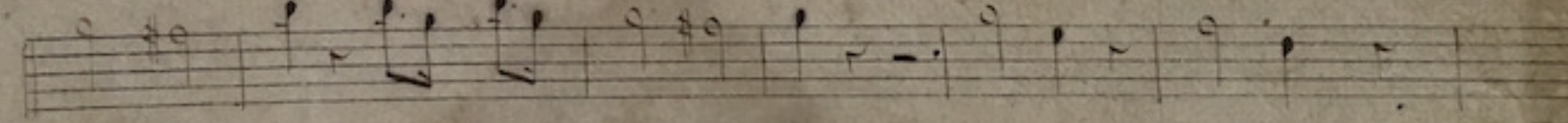
ra - vi si bi - li am om ni um et in vi si



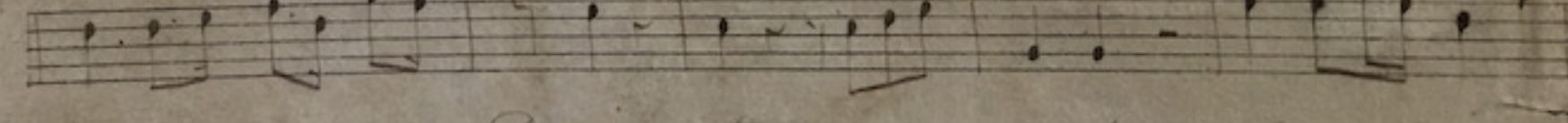
bi li am - et in u - num Do mi - num Je su Je - su Chri - ste



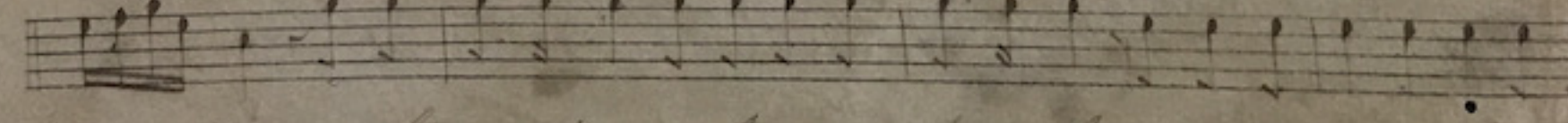
Fi li um De - i - Fi li um De - i Fi li um De - i u - ni



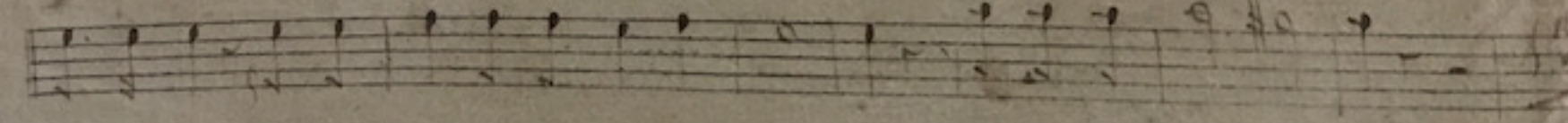
ge ni tum u - ni ge ni tum - Credo



Cre do in u num De um et ex Pa tre De us Pa ter

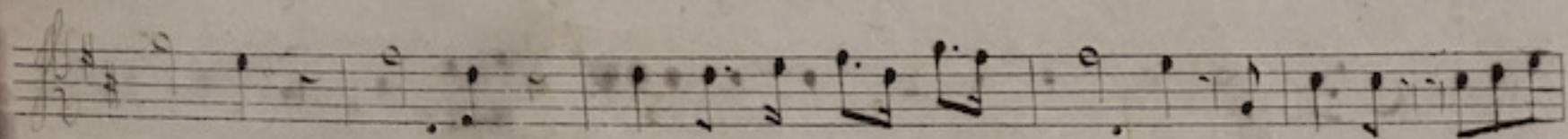


na tum ante om ni a ante om ni a se cu la De um de De o Pa trem

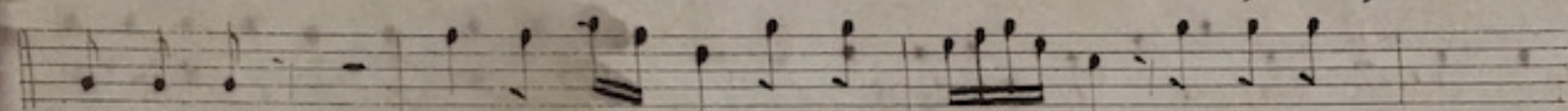


lu mi ne De um ve re De o ve re di ti o ve - ri

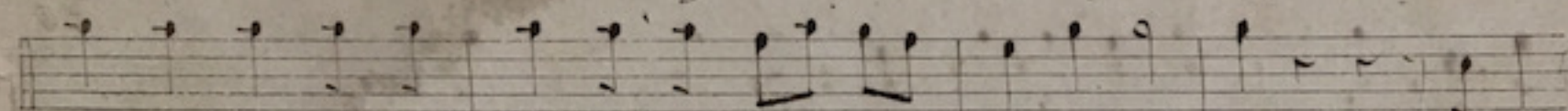
Credo



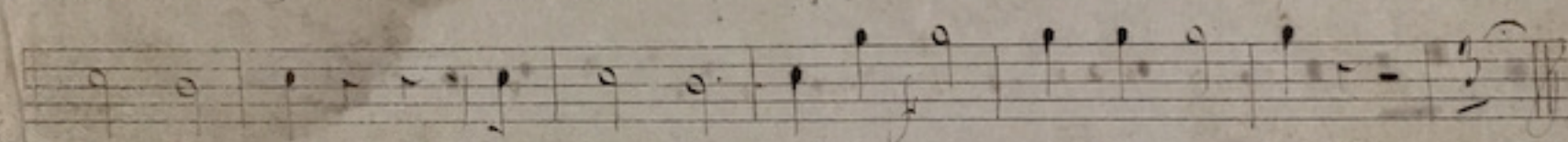
Credo — *f* Credo in u num Deum qui propter nos



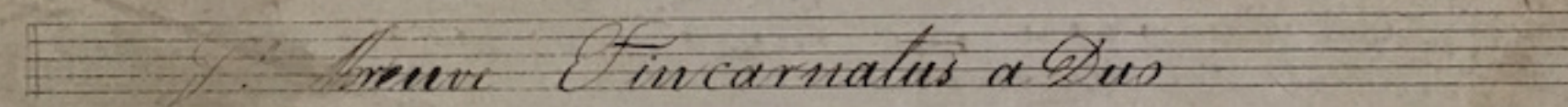
hominu — *f* propter nos tra sa lu tem *f* propter



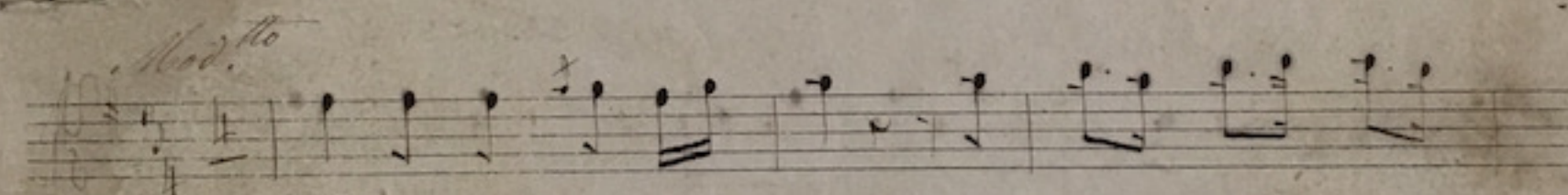
nos tra nos tra sa lu tem des cen — des cen — des



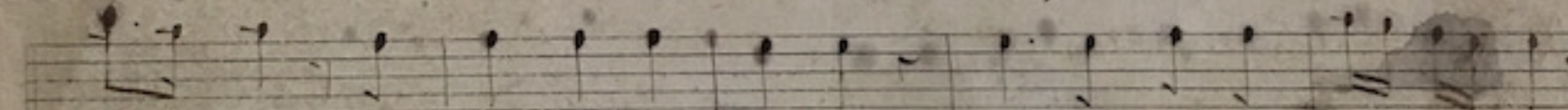
cen — des — des co — les des cen — des de co — les



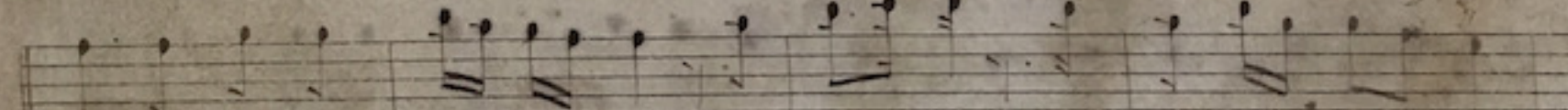
f Et incarnatus a Duo



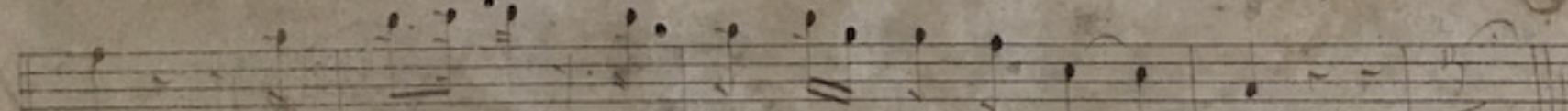
Et in car na tus — est de spi — ri — tu



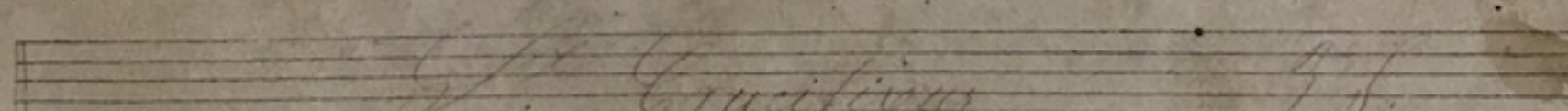
san cto de spi ri tu san cto Ex Ma ri a vir gi ne



Ex Ma ri a vir gi ne *f* ho — mo *f* ho mo fa ctus

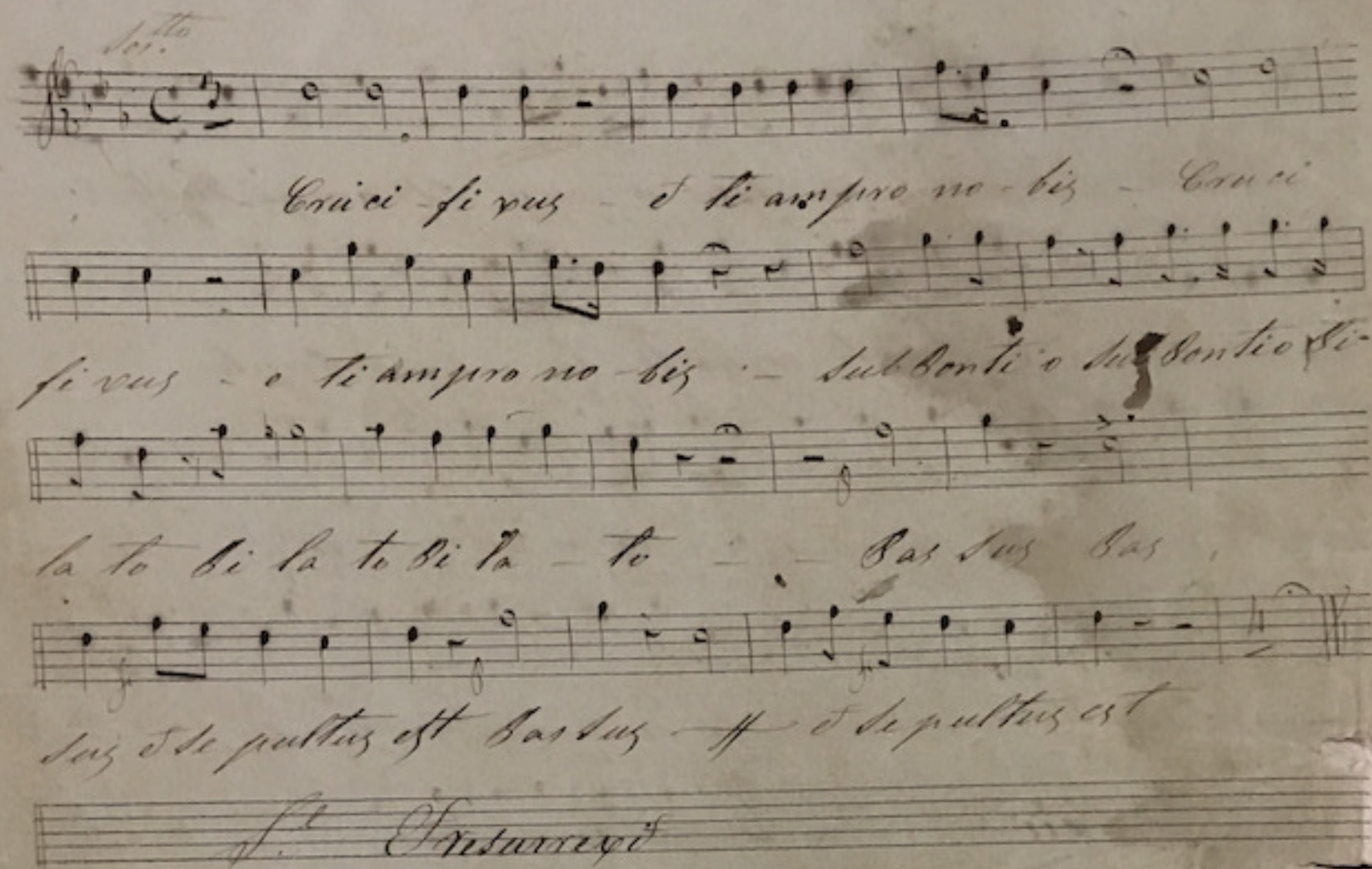


est *f* et ho mo *f* et ho mo fa ctus est



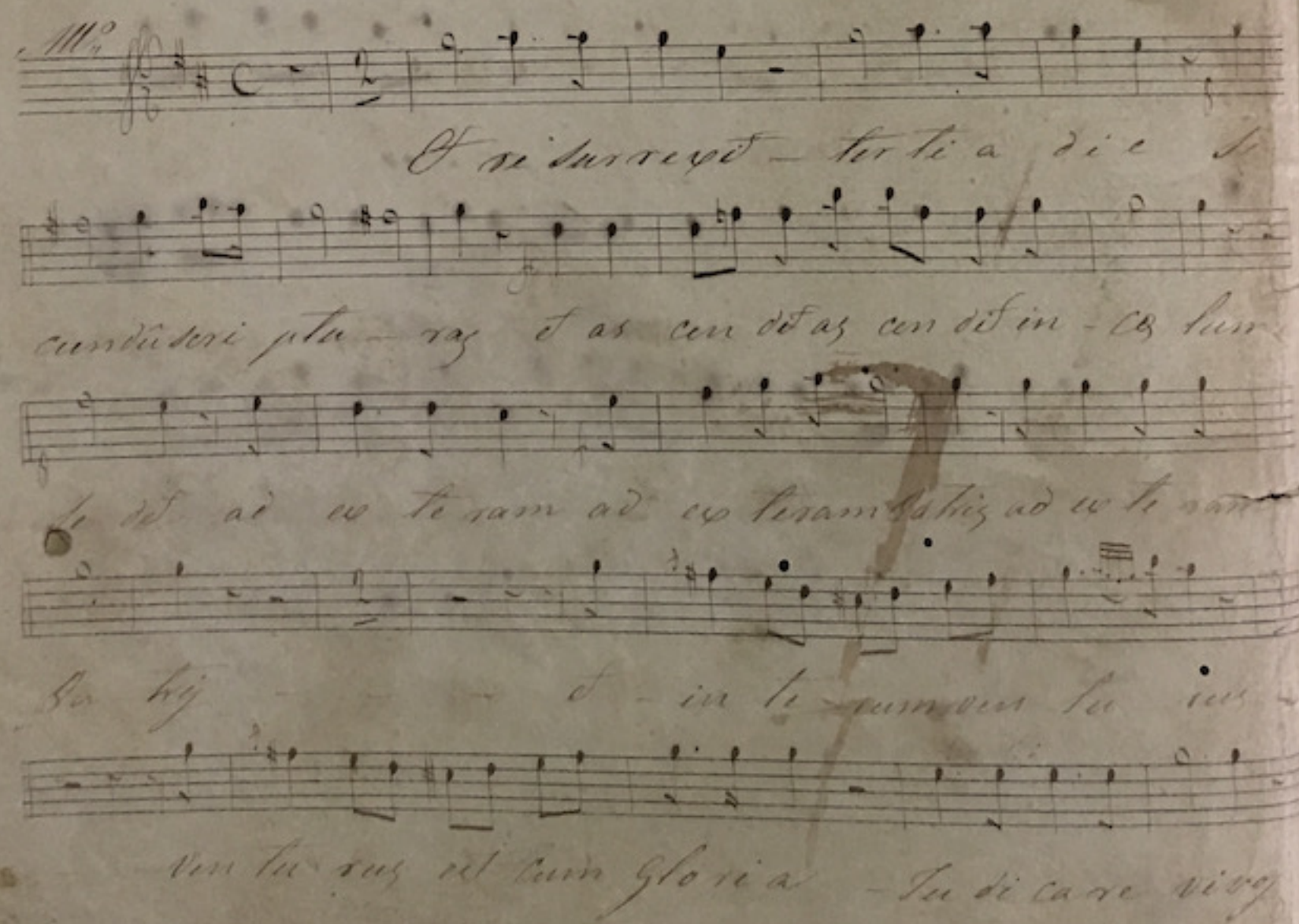
f Crucifixus *f*

*And.
Cresc.*



Cru-ci-fi-xus - e-ti-am pro no-bis - Cru-ci
 fi-xus - e-ti-am pro no-bis - sub-ben-di-o sub-ben-tio Si-
 la-to bi-la-to bi-la-to - Pas-sus Pas-
 sus & se-pultus est Pas-sus & se-pultus est
f. Resurrexit

*All.
f.*



Et re-sur-rex-it ter-ti-a die Si-
 cum de-vi-pta-ray & as-cen-dit as-cen-dit in-coe-lum
 se-det ad dex-te-ram ad dex-te-ram ad dex-te-ram
 Pa-tris - & in-te-rum-ven-tu-rus su-um
 cum tu-sus est cum Glo-ri-a - Tu-di-car-e vi-vi-g

17

Handwritten musical notation on a single staff. The notation includes several measures with notes of varying durations (eighth, quarter, and half notes) and rests. The ink is dark and the paper shows signs of age.

A single staff of handwritten musical notation. It begins with a treble clef. The notation consists of a series of eighth and sixteenth notes, followed by a double bar line and a final measure containing a half note and a whole note. The ink is dark and the paper is aged.

Segue Sanctus

All. mod. toce

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several quarter notes, some with stems pointing up and some down. There are also eighth notes and rests. The ink is dark and the paper shows signs of age and wear.

A single staff of handwritten musical notation. It begins with a treble clef. The first measure contains a half note on G4 and a half note on E4. The second measure contains a quarter note on D4, a quarter rest, and a half note on G4. The third measure contains a half note on G4 and a half note on E4. The fourth measure contains a half note on D4 and a half note on G4. The fifth measure contains a half note on G4 and a half note on E4. The sixth measure contains a half note on D4 and a half note on G4. The seventh measure contains a half note on G4 and a half note on E4. The eighth measure contains a half note on D4 and a half note on G4. The ninth measure contains a half note on G4 and a half note on E4. The tenth measure contains a half note on D4 and a half note on G4. The notation is written in dark ink on aged, slightly stained paper.

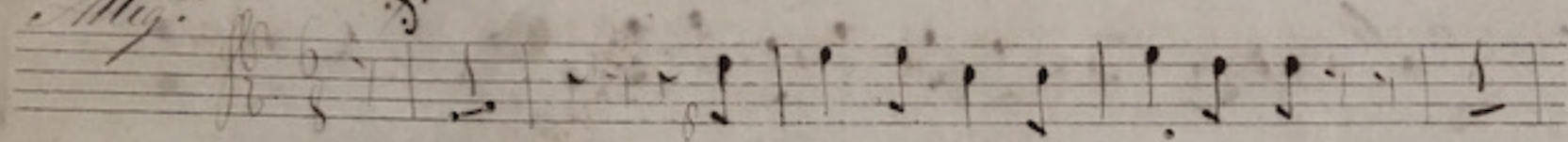
A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is dark and the paper is aged and slightly discolored.

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several measures with notes of varying durations, including quarter notes, eighth notes, and rests. The ink is dark and the paper shows signs of age.

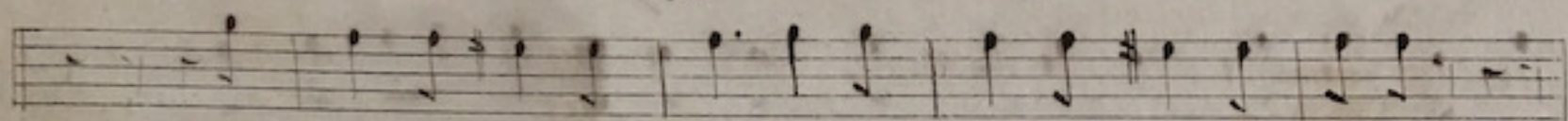
P.^a M^{te} Rosana

Allegro

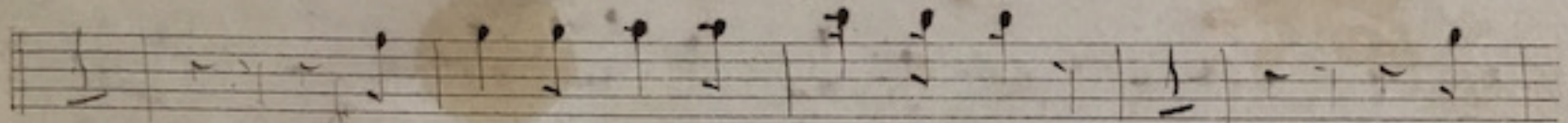
8.



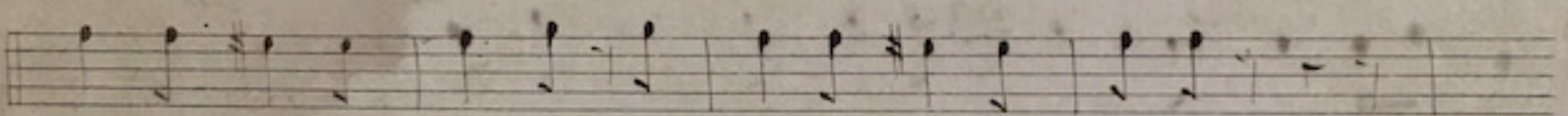
Ho Sa na in ex cel sis



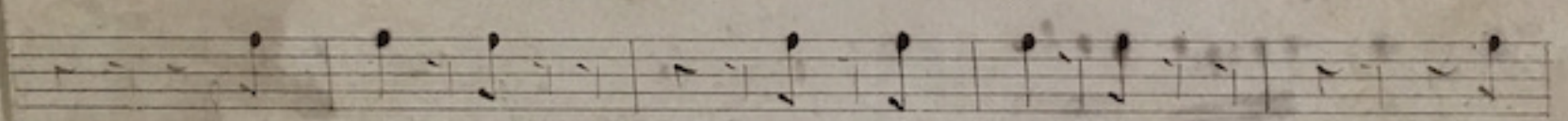
ho Sa na in ex cel sis ho Sa na in ex cel sis



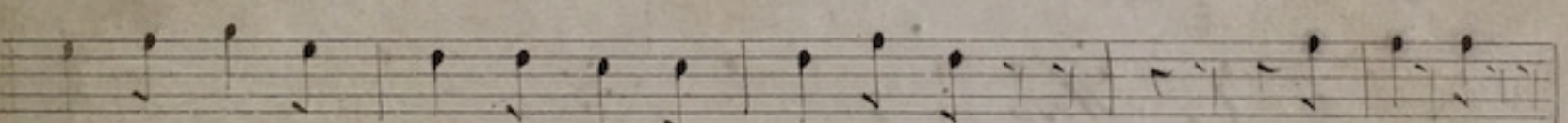
ho Sa na in ex cel sis ho



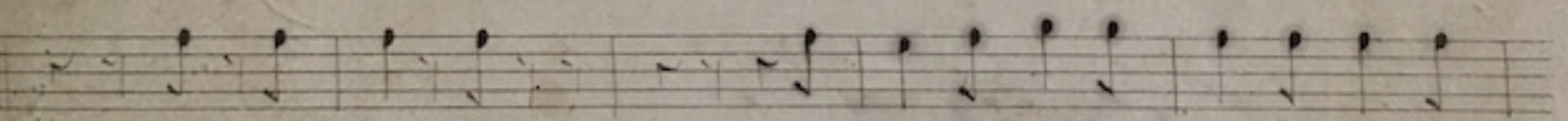
Sa na in ex cel sis ho Sa na in ex cel sis



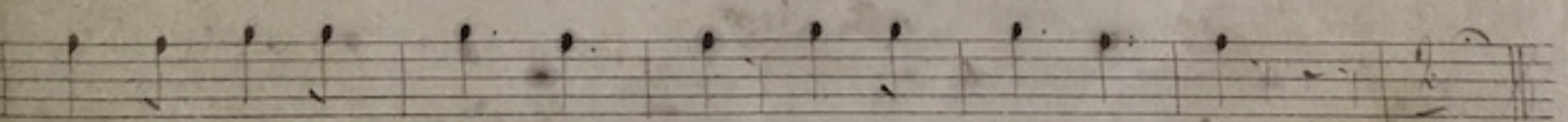
ho Sa na in ex cel sis ho



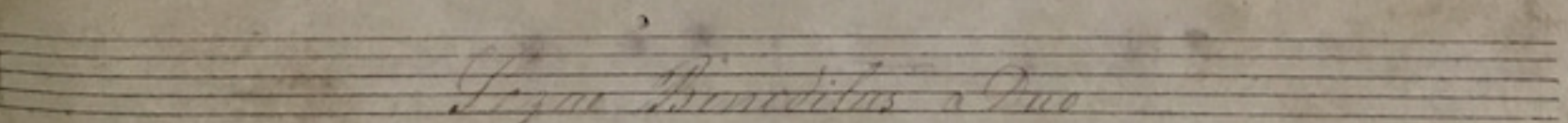
Sa na ho Sa na in ex cel sis ho Sa na



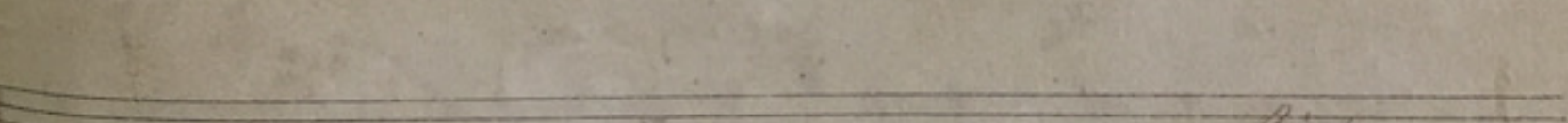
in ex cel sis ho Sa na ho Sa na ho



Sa na in ex cel sis in ex cel sis

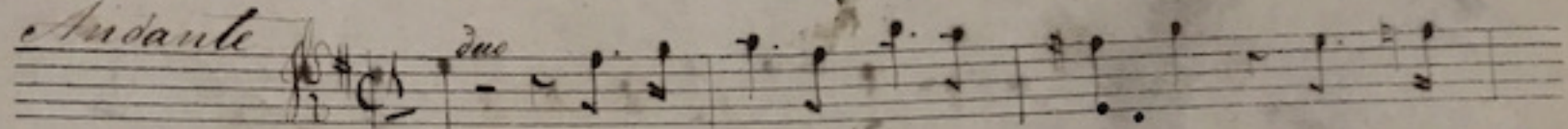


Lepus Benedictus a Duo

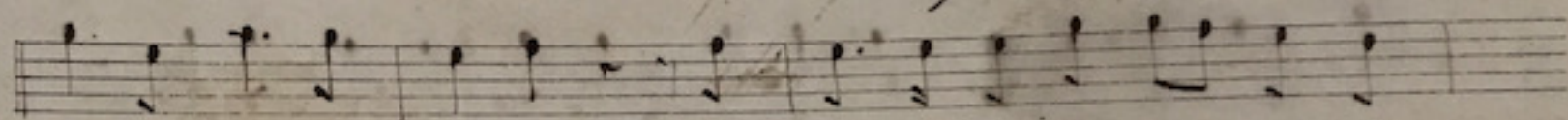


8.

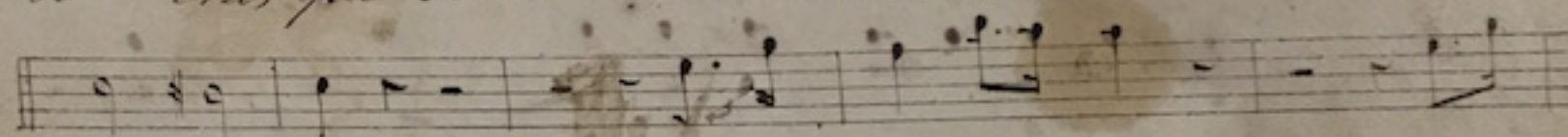
Andante



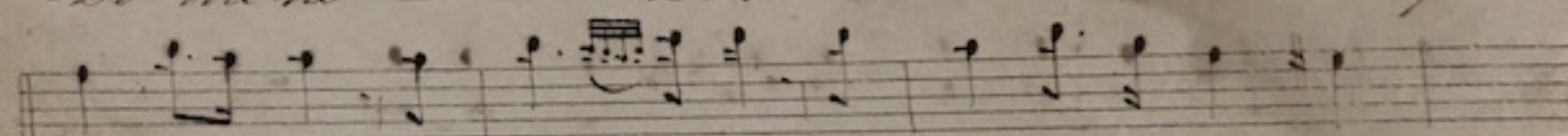
Be ne di - ctus qui ve nit - Be ne



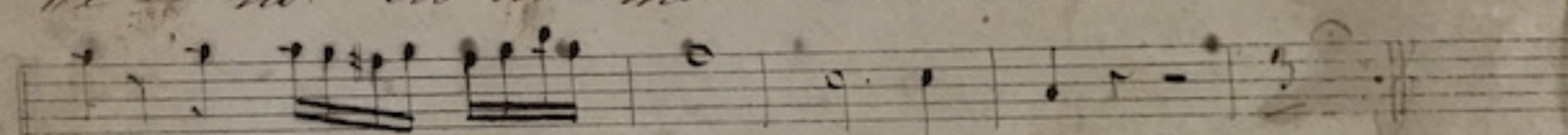
di - ctus qui ve nit - in no mi ne in no mi ne



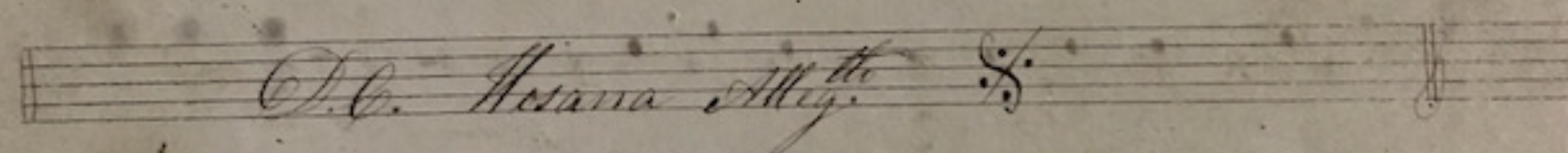
Do mi ni - Be ne di - ctus - qui



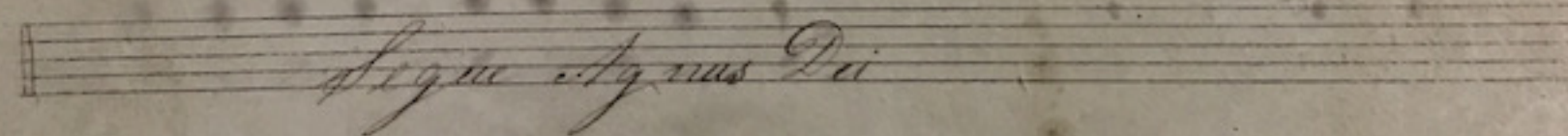
ve nit in no mi ne in no mi ne Do mi



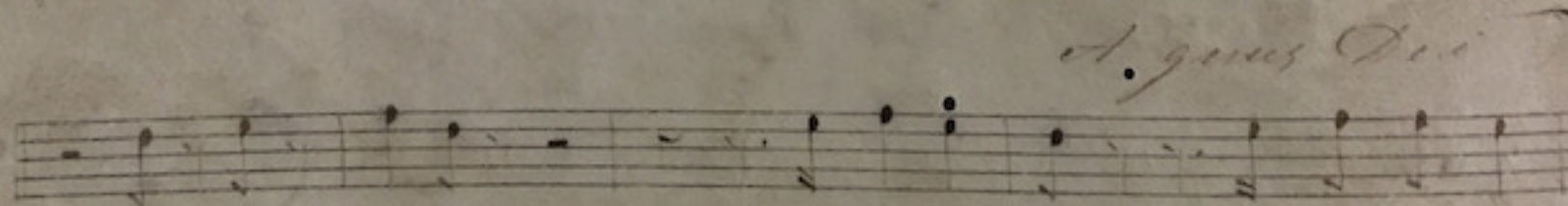
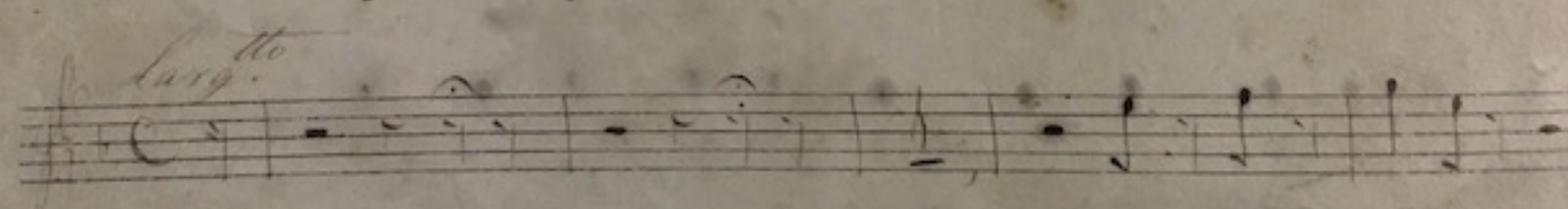
ni in no - mi ne Do mi - ni



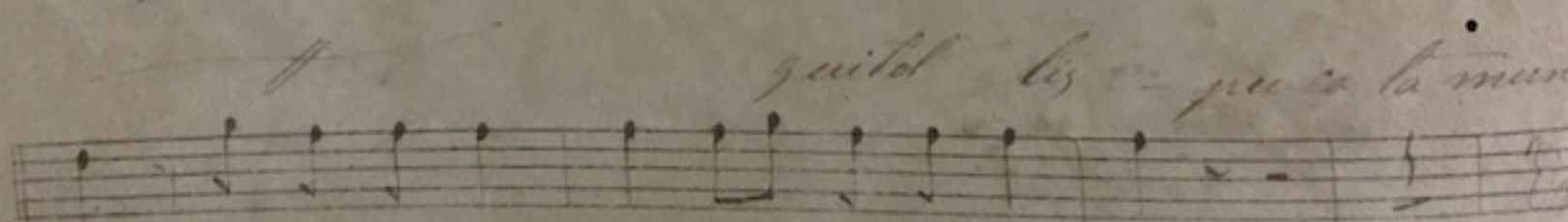
D.C. Hosana Allig.



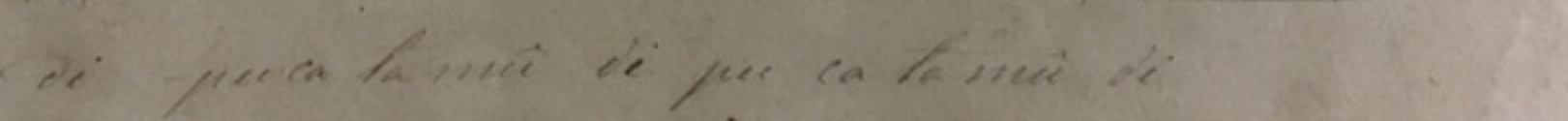
Segue Agnus Dei



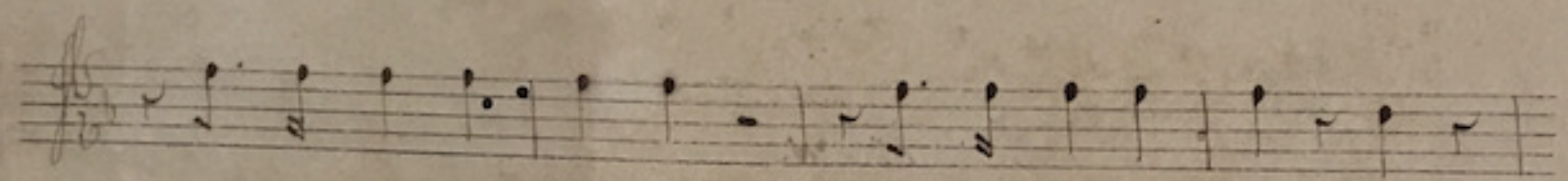
Agnus Dei



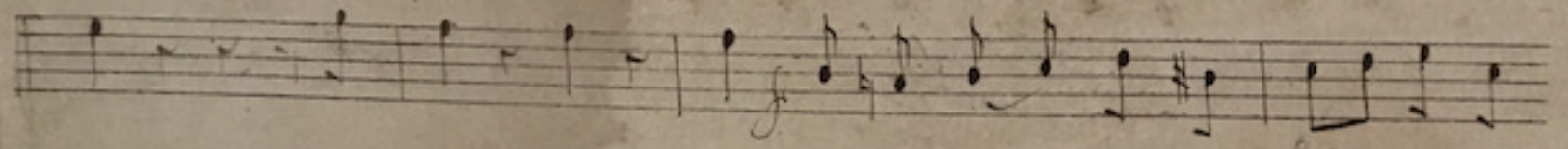
qui tol lis - pu ca la mun



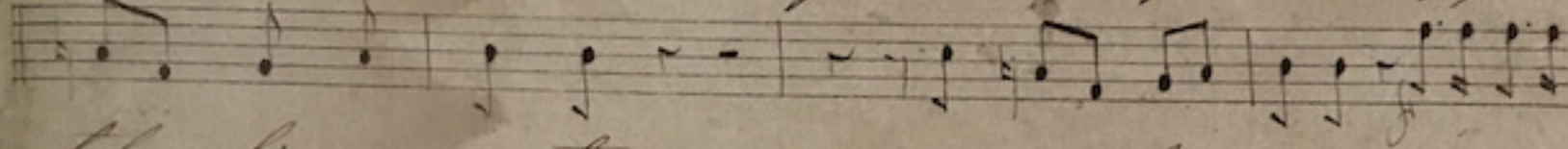
di - pu ca la mun di pu ca la mun di



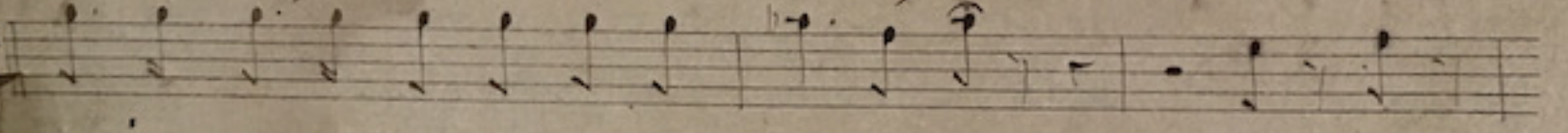
mi se re re no bis - mi se re re mi se



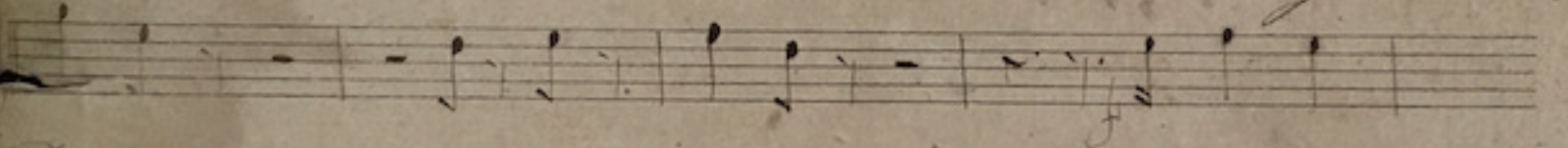
re - re no - bis Agnus De - i qui tol lis qui



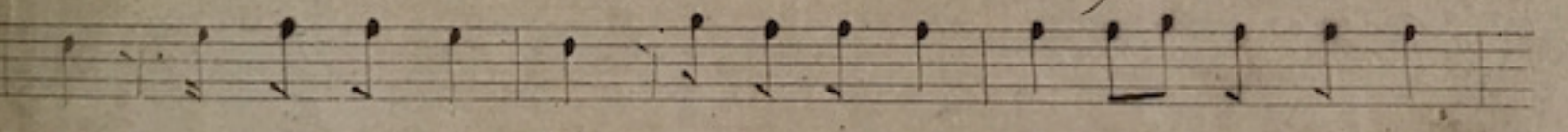
tol - lis pec ca ta - pec ca ta - mudi misere



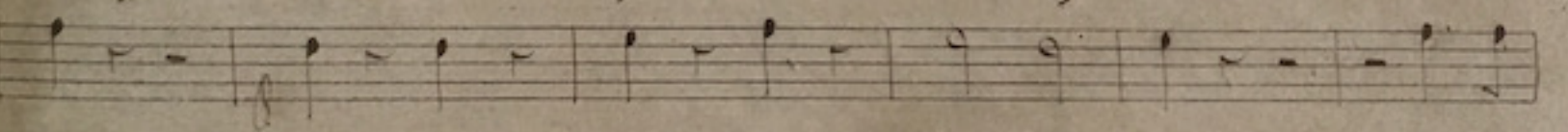
mi se re re - *ff* no - bis - Agnus



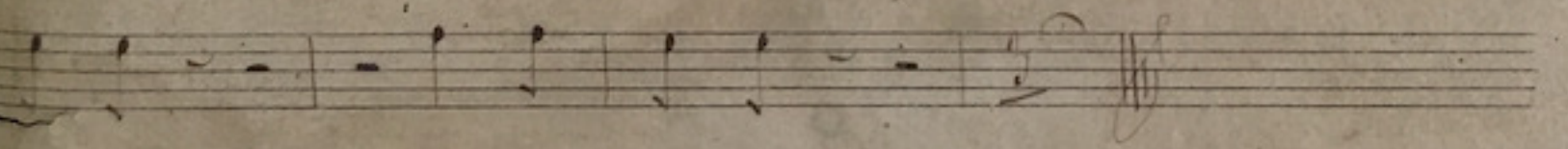
De i - *ff* - qui tol -



lis pec ca ta mudi pec ca ta mudi pec ca ta mudi

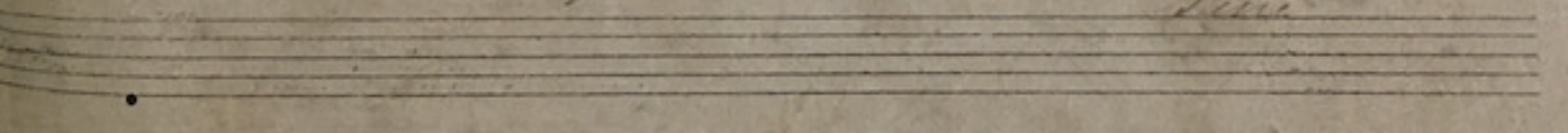


di - Do na - no bis - pa - cem - Do na

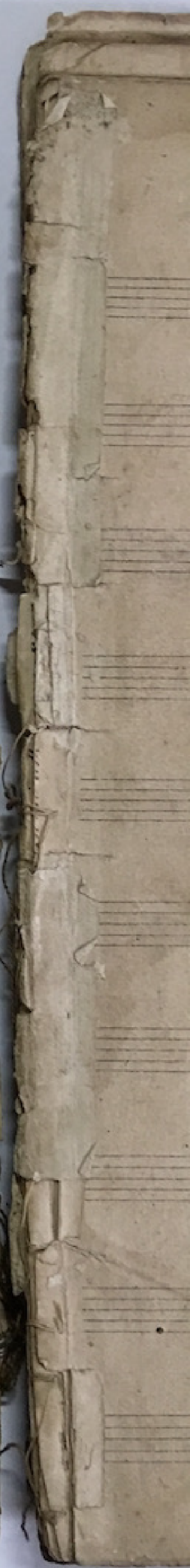
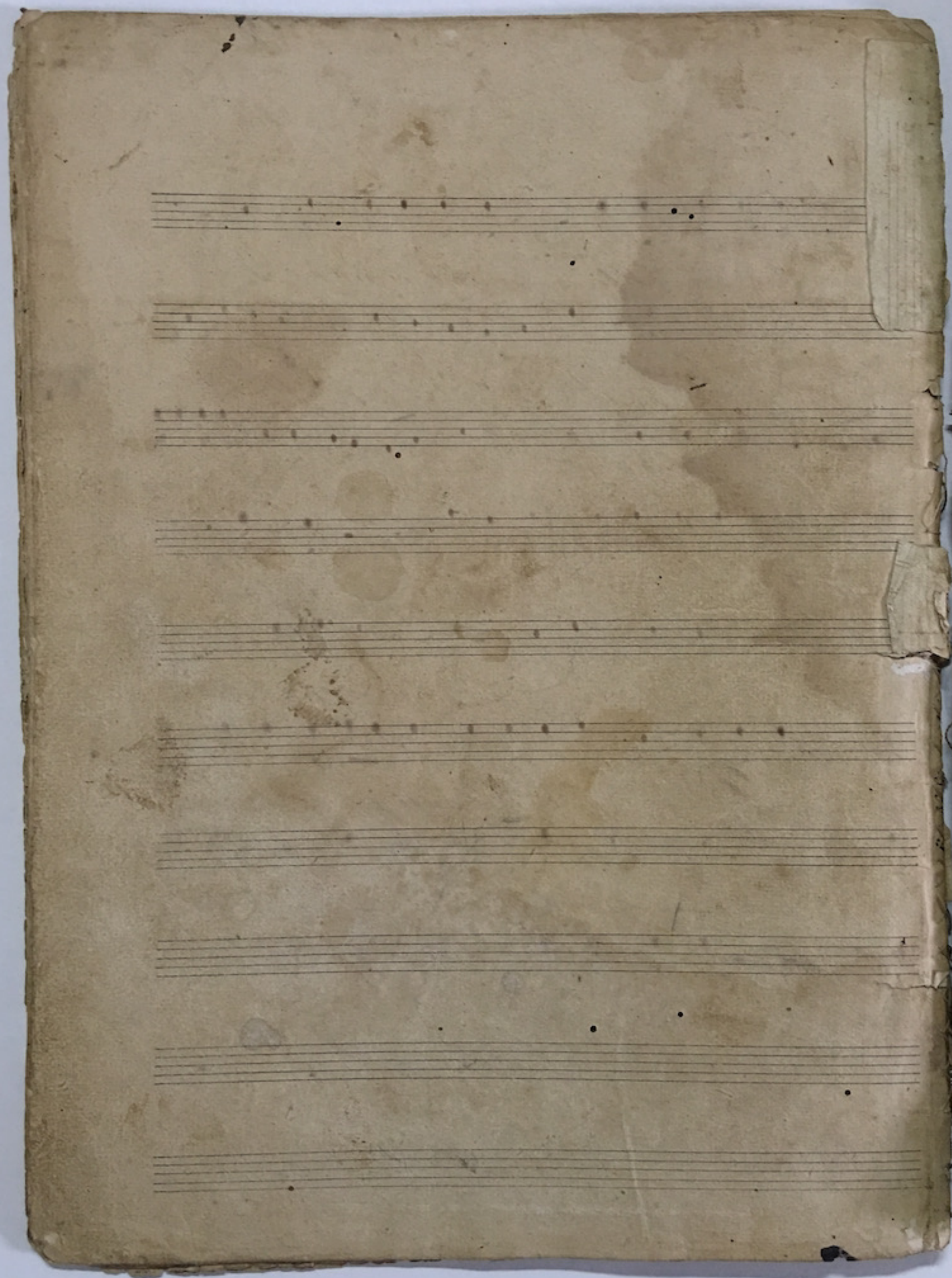


no bis - no bis pa cem

Fine



J. B. Almon



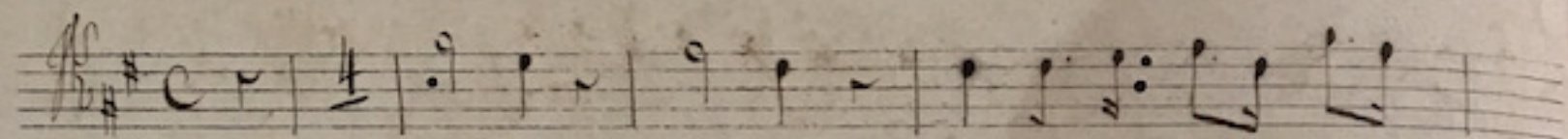
Tenor

Credo per M. An. P.

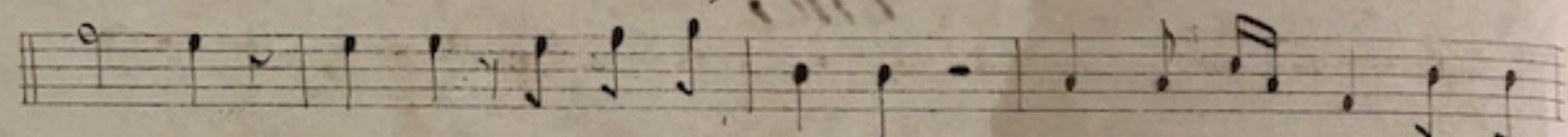
f. B. Chor.

M. maestro

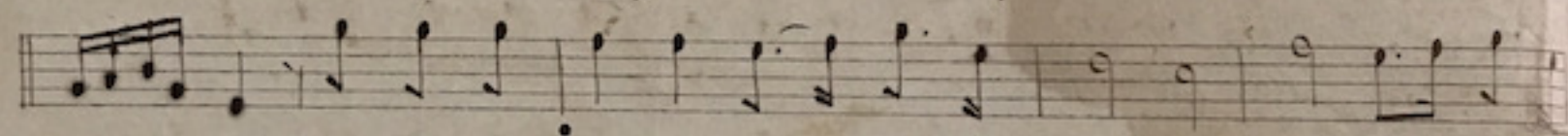
Tenor



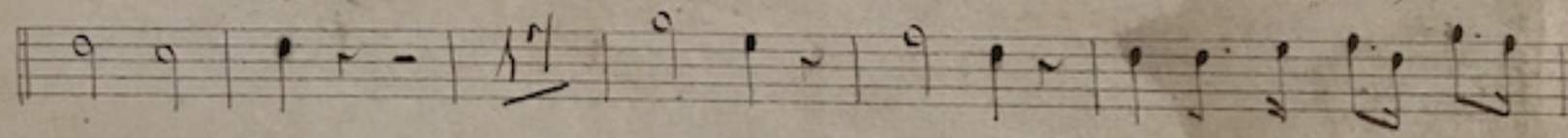
Credo - *Credo in u num*



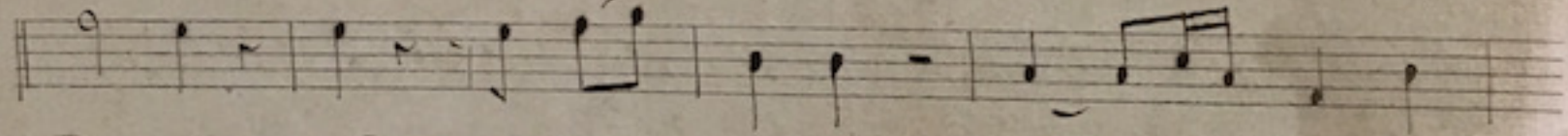
De um - Patrem omni po tentem fa ctorem coe li et



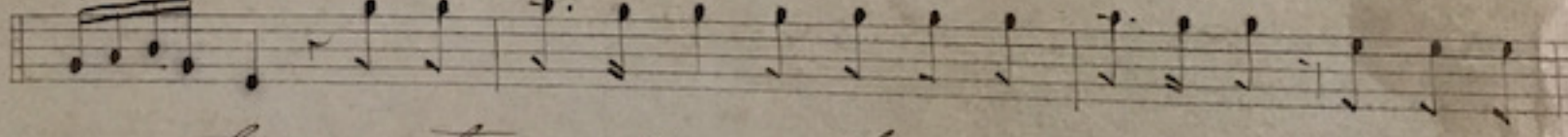
ter - ra factorum coe li coe - li et - ter - ra coe li et



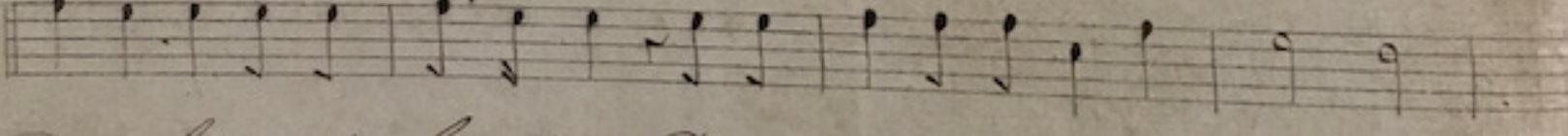
ter - ra - Credo - Credo in u num



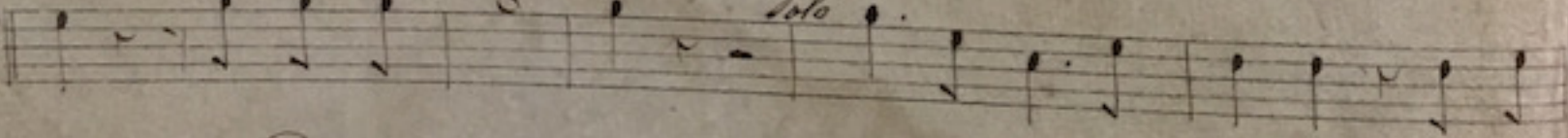
De um - et ex - Pa tre - et ex Pa tre



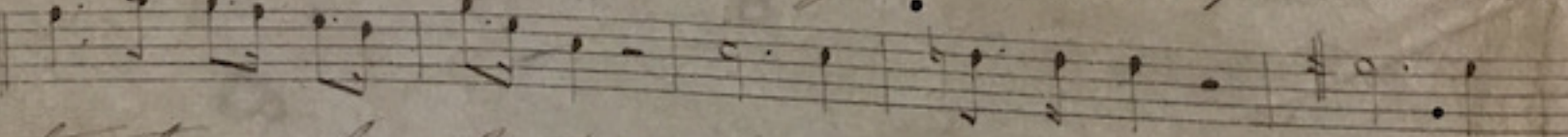
na - tum ante omnia ante omnia secula De unde



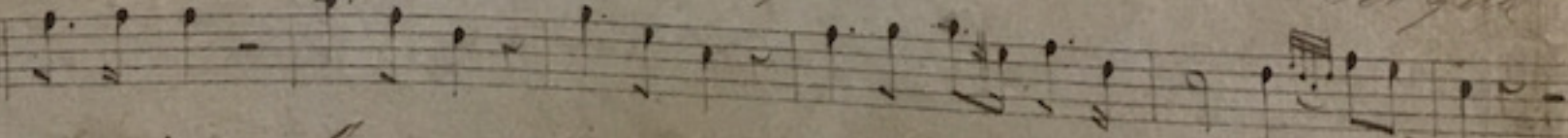
De o lu munde lu mi ne De um ve ram De o - ve



ro - de De o - ve ro - Je su tum non factum con



tan ti a - lum Pa tris Ser guo om ni a - Ser guo



om ni a - Ser guo om ni a Ser guo om ni a fa - cta sunt.

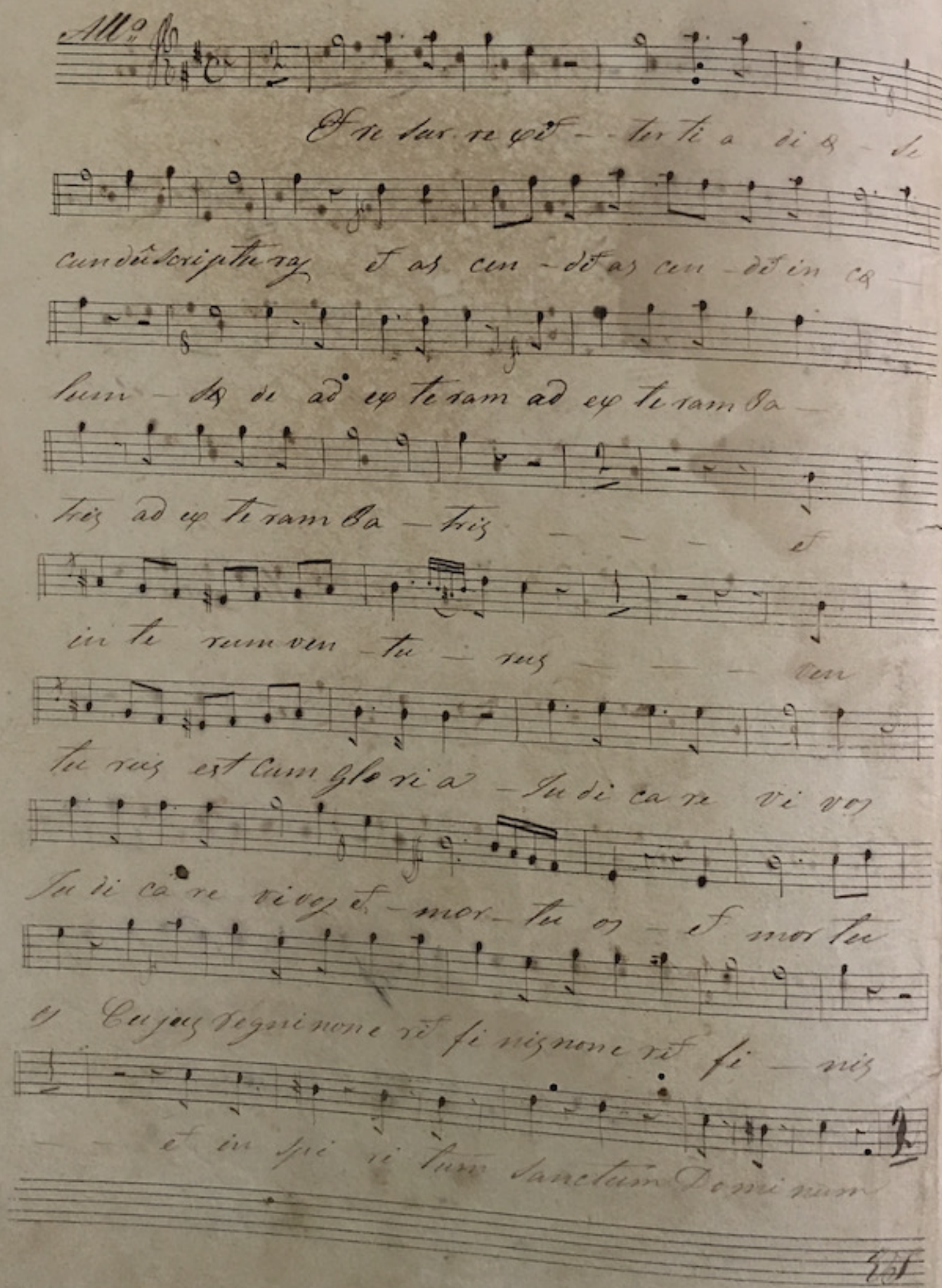
Credo

num
m co li et
ra co li et
o in a num
Ba he
la De unde
re
factum com
Ber qua
cla sunt

Tutti
Credo - *f* Credo in a num Deum qui
Propter nos ho mines - et propter nostra sa
lu tem et propter nostra nostra sa lu tem des cen dit des
co - lis - des co lis - des co - lis des cen
Incarnatus factus

1^{to} Crucifixus *1^{to}*
Cruci fi xus
Et ti am pro no bis - Crucifixus - Et ti am pro no bis
sub Pon ti o - sub Pon ti o Bi la to Bi la to Bi la to
Pas sus Pas sus et se pul tus est Pas sus - Pas
sus et se pul tus est
2^{da} Et resurrexit

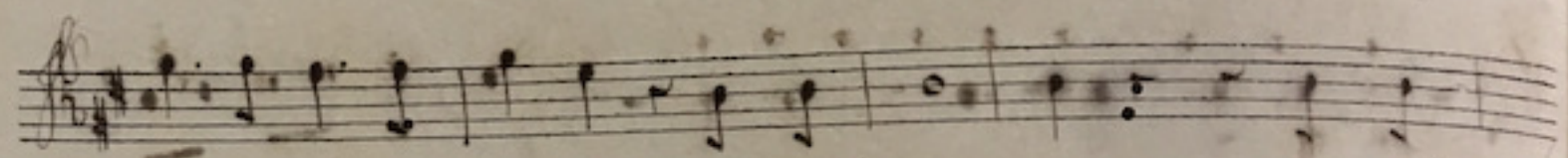
All^o



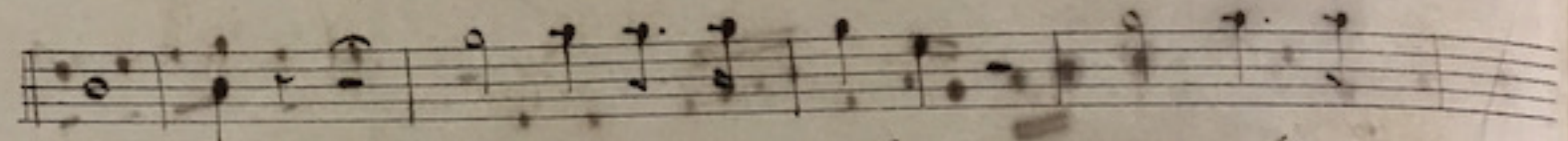
In sae re q̄t - - ter ti a di 8 - de
cun dū scrip tū rā I as cen - dō as cen - dō in ca -
lum - 8 di ad ex te ram ad ex te ram Sa -
tris ad ex te ram Sa - tris - - - et
in te ram ven - tu - rus - - - ven
tu rus est cum glo ri a - Ju di ca re vi vos
Ju di ca re vi vos et - mor - tu os - et mor tu
os Cujus regni non e rit fi nis non e rit fi - nis
et in spi ri tum sanctum Do mi num

si & de
in co
sa
ven
vi vo
mor tu
ni
mi num

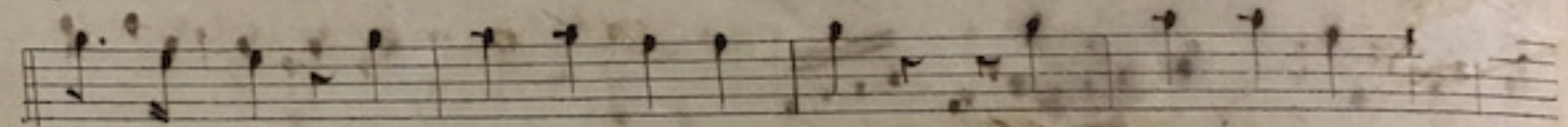
Et vi vi fi : cantem qui ex Pa tre
fi li o - fi li o - qui pro ci dēt - qui cū Pa tri et
fi li o - si mu - la do - ra tur et con glo ri fi
ca tur - qui lo cu tus est per Do pte tas - per Do pte
tas - Et u nam san - ctam sancta sancta Ca
tho - li cam et a - Bos - tho - li cam et
a - Bos - tho li cam e cle si am e - cle si am com
fi te or con fi te or - u nam ba ptizma in re
mi te o - nem pec ca -
to - rum Et ex Be to



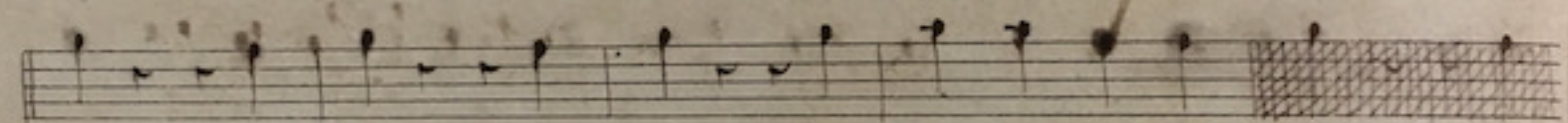
Te sa- se- pi- om-nem mor-tu- o- rum - mor-tu-



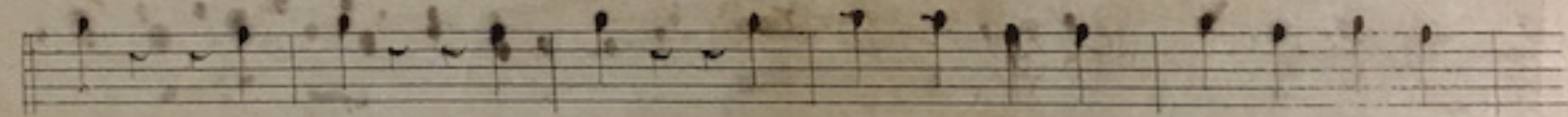
o- rum - O ve-lam-ven-tu-ri - ven-tu-ri



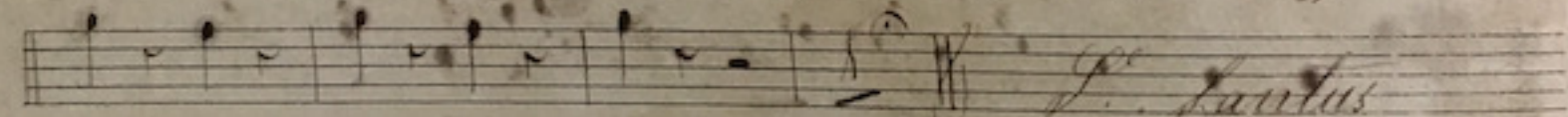
Is-cu-li-a-mi-ni-# # # # a-



men-# # # # a-

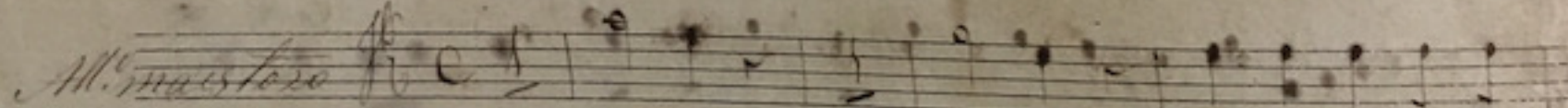


men-# # # # a-

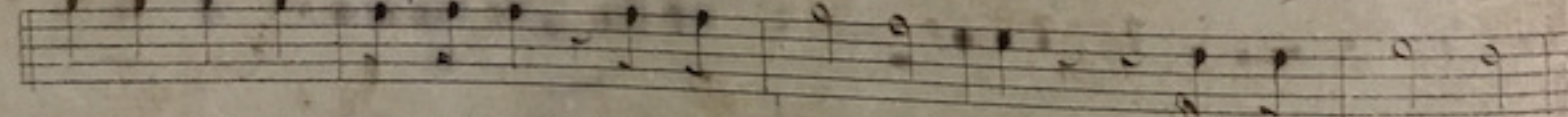


G. Sanctus

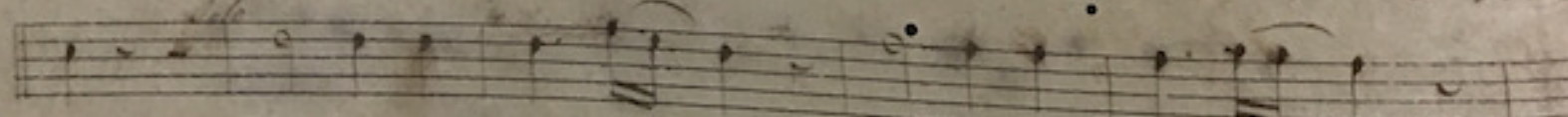
men a men a men



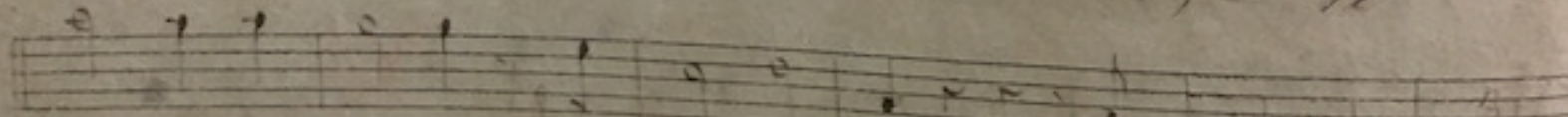
Sanctus - Sanctus Dominus



De-us De-us Sa-ba-oth De-us Sa-ba-oth De-us Sa-ba-



oth - O-m-ni-bus coe-li - O-m-ni-bus coe-li



O-m-ni-bus coe-li & ter-rae - I-hu

mor tu

tu si

4 a

4 a

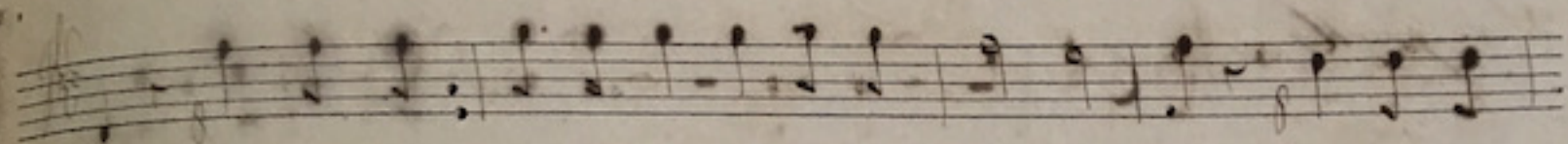
4 a

ulus

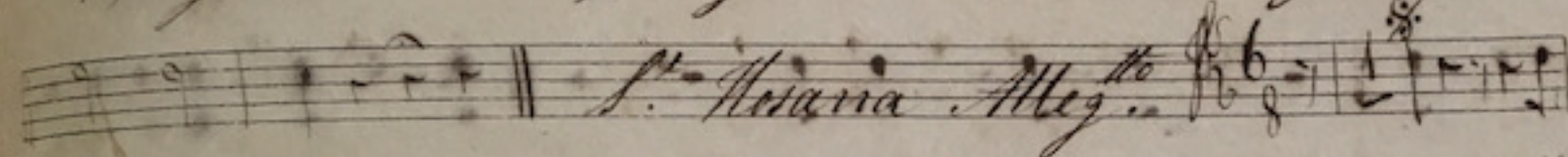
ty Dominus

us sa ba

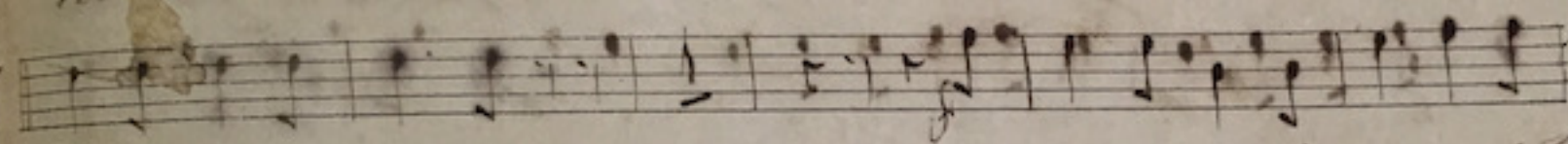
li



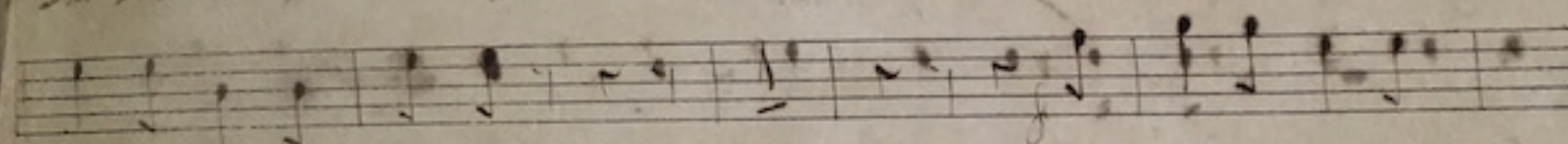
18 glo ri a — # glo ri a tu — a glo ri a



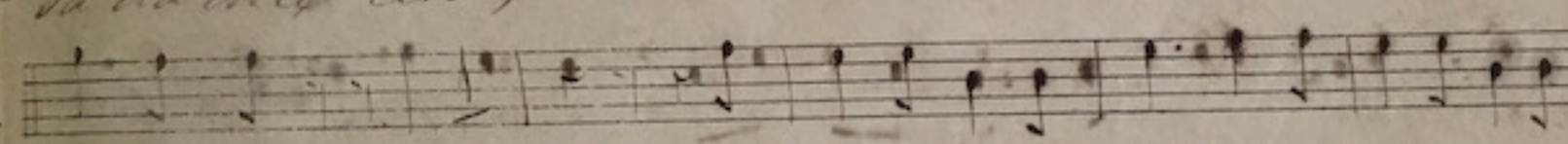
tu — a #



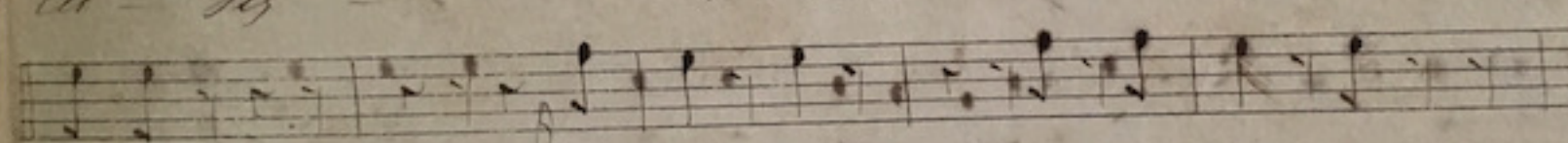
sa na in ex cel sis — — — — — #



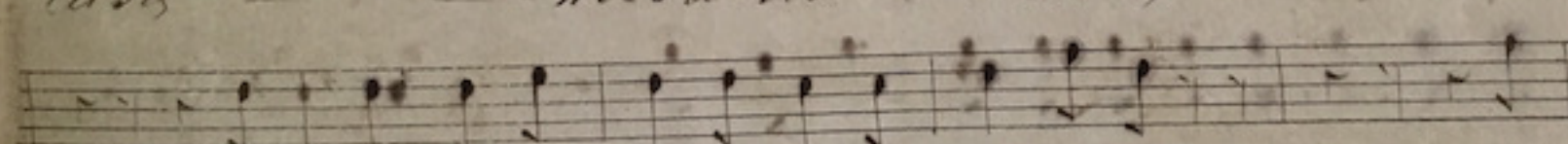
sa na in ex cel sis — — — — — # sa na in ex



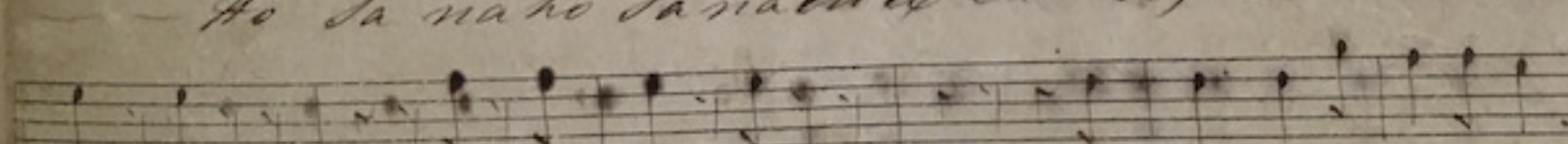
cel sis — — — — — # sa na in ex cel sis # sa na in ex



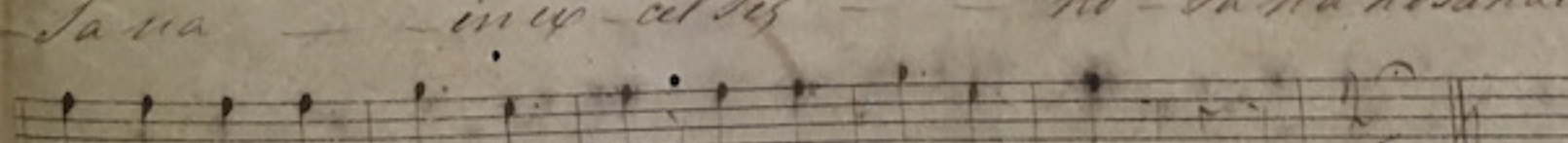
cel sis — — — — — # sa na — — in ex cel sis



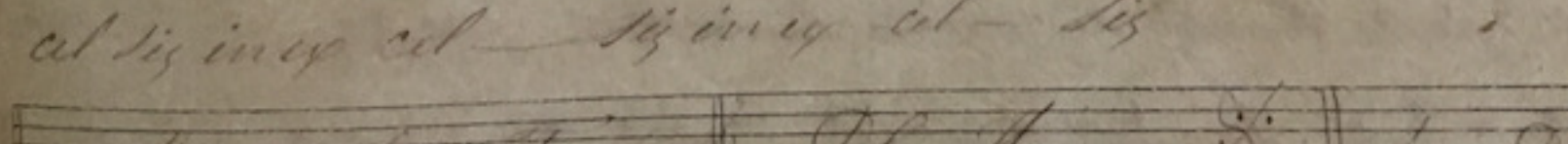
— — — — — # sa na ho sa na in ex cel sis — — — — — ho



sa na — — in ex cel sis — — — — — ho — sa na ho sa na in ex



cel sis in ex cel sis in ex cel sis



Benedictus Tace # C. Hosanna # Agnus Dei # 85

Larghetto

Agnus

Dei — Agnus Dei — qui tol lis pec ca ta mun

di pec ca ta mun di pec ca ta mun di — mi se re re

no bis — mi se re re mi se re re

no bis Agnus Dei qui tol lis qui tol lis pec

ca ta — pec ca ta mun di — mi se re re

mi se re re mi se re re no bis — Agnus Dei

Agnus Dei — qui tol lis pec ca ta mun

di pec ca ta mun di pec ca ta mun di — De na

no bis pa cem De na no bis — no bis pa cem

De na no bis — no bis pa cem

De na no bis — no bis pa cem

De na no bis — no bis pa cem

De na no bis — no bis pa cem

De na no bis — no bis pa cem

De na no bis — no bis pa cem

De na no bis — no bis pa cem

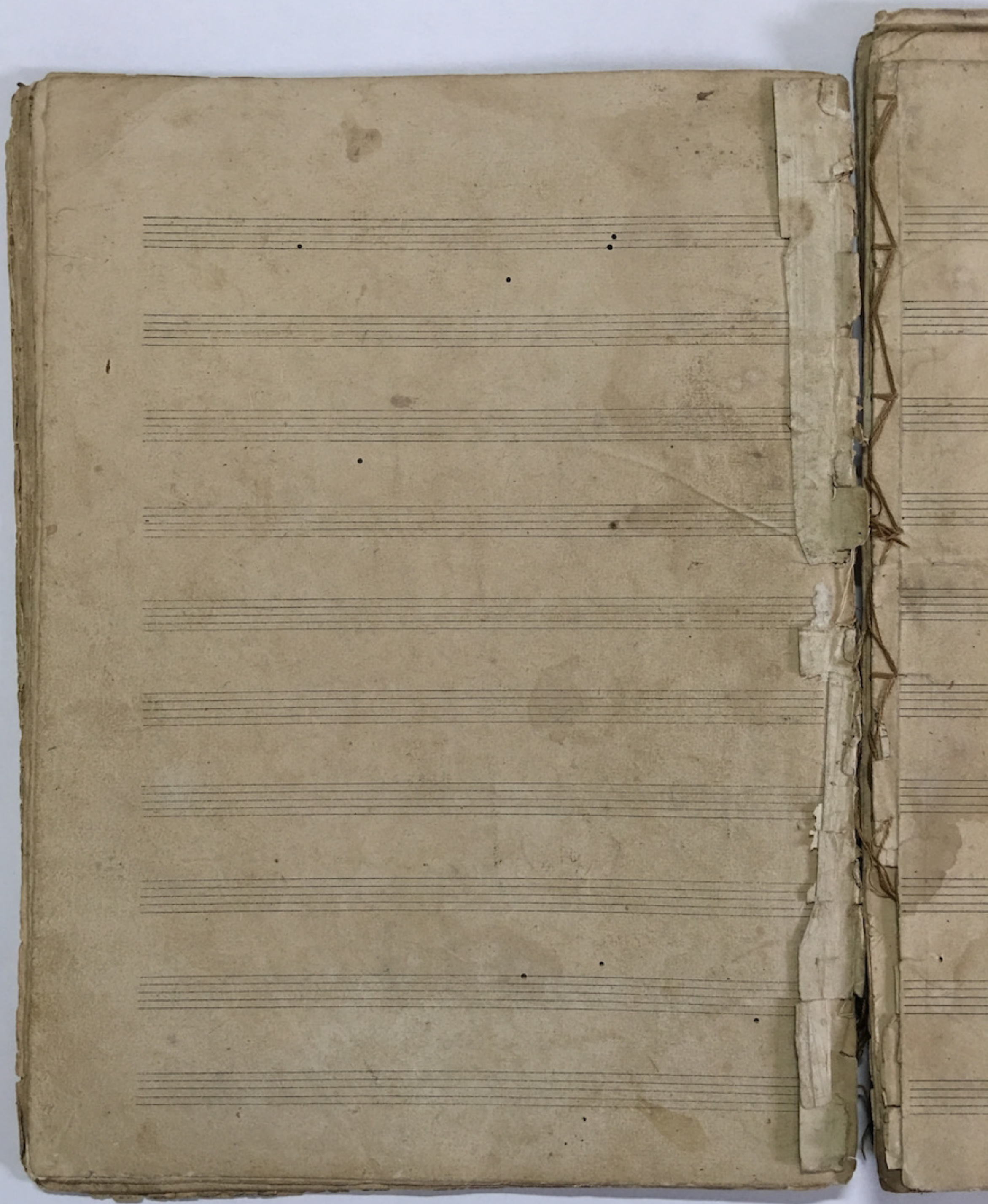
De na no bis — no bis pa cem

De na no bis — no bis pa cem

с визначен

Time

J. B. Whiz.



Basso

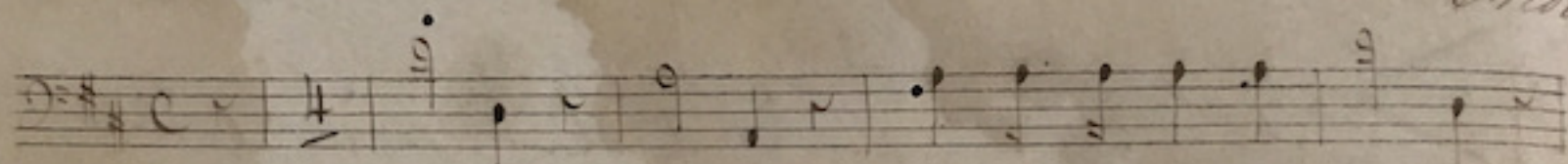
Credo per M. Ant. P.

F. B. M.

All.^o maestro

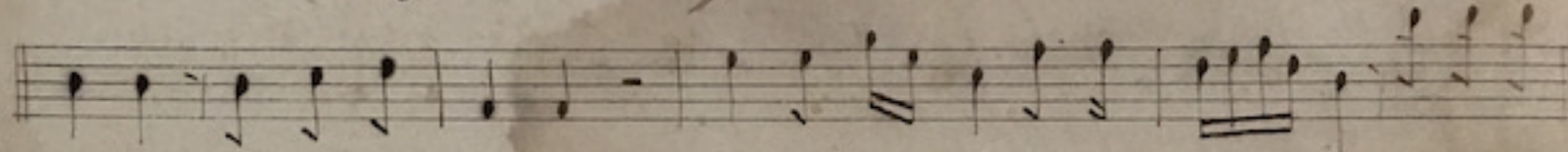
Basso

Credo

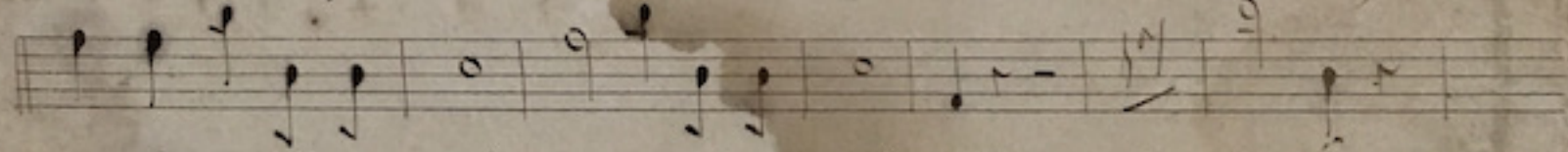


Credo

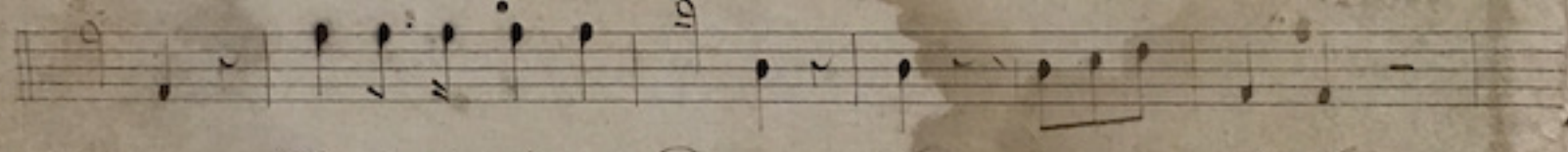
Credo in u num De um



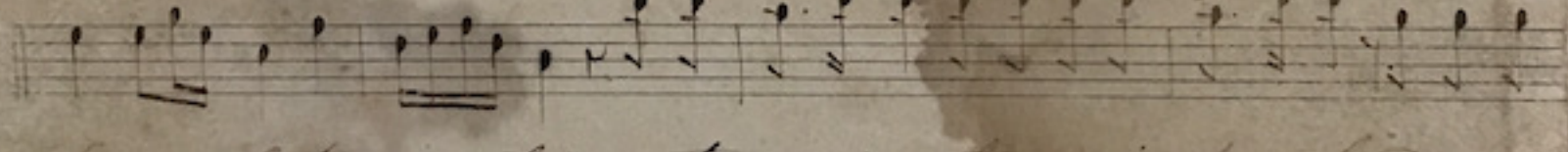
Pa trem om ni po - ten tem - fac to rem coe li & ter - ra pul verem



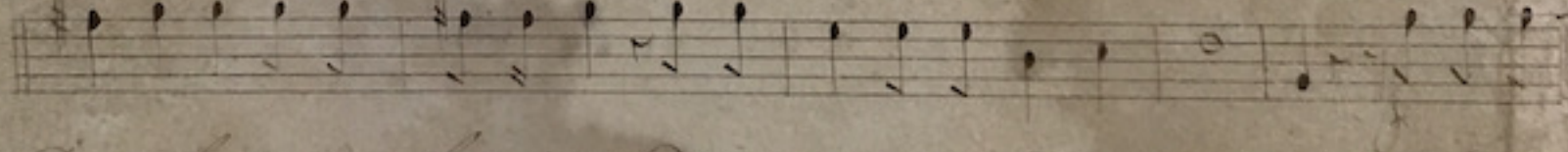
coe li & coe li & ter - ra coe li & ter - ra - Credo



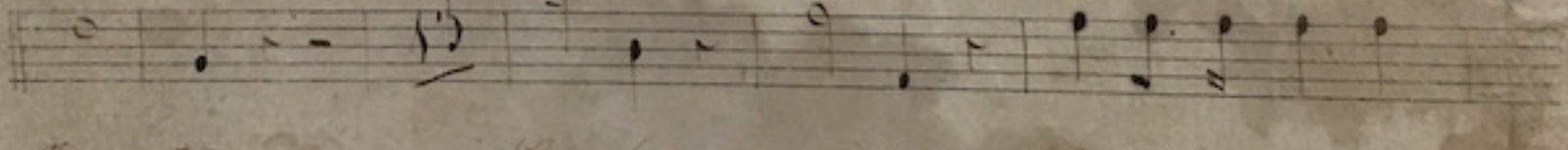
Credo Credo in u num De um & ex - ec to



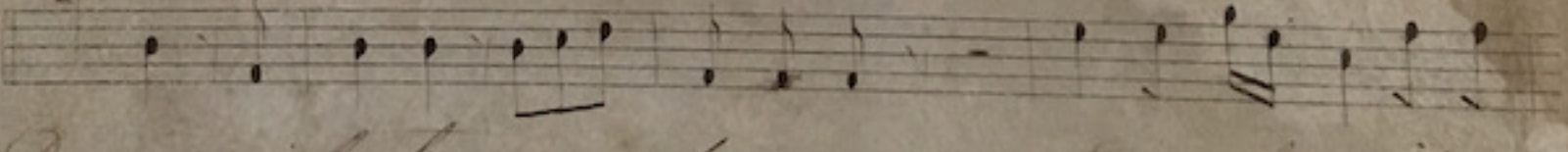
& ex - Pa tre na - tum ante om ni a ante om ni a se cu la De um ve



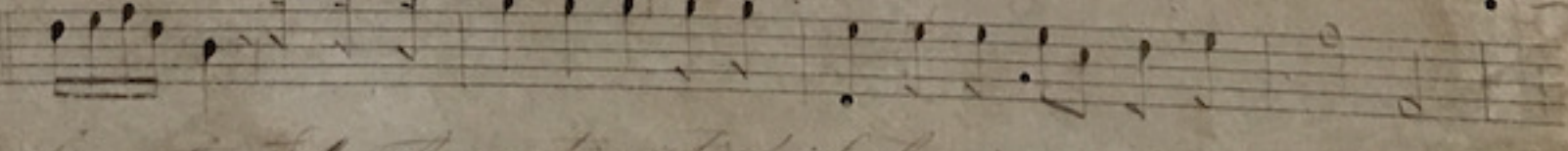
ro De o lu men de lu mi ne De um ve rum de De o ve ro de De o



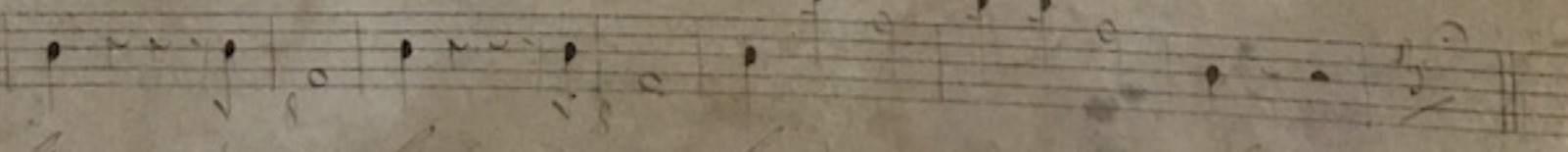
ve ro Credo Credo in u num



De um qui ex pa tre na - tum est ex pa tre na - tum ex pa tre na - tum



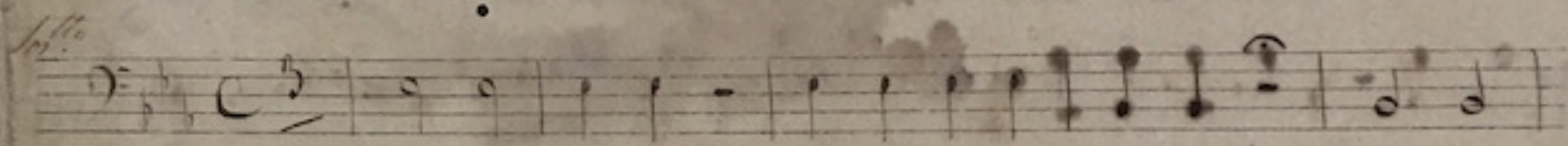
ex pa tre na - tum ex pa tre na - tum ex pa tre na - tum ex pa tre na - tum



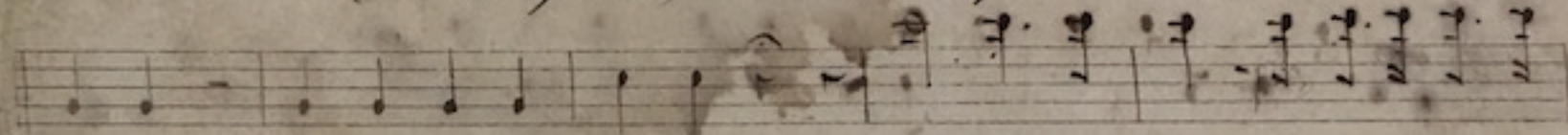
ex pa tre na - tum ex pa tre na - tum ex pa tre na - tum ex pa tre na - tum

Credo

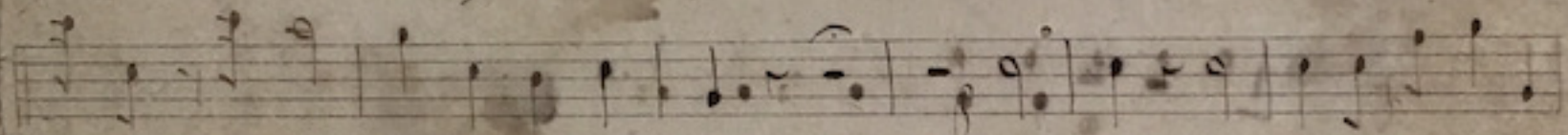
Incarnatus Tace || *I. Crucifixus* *1^{mo}*



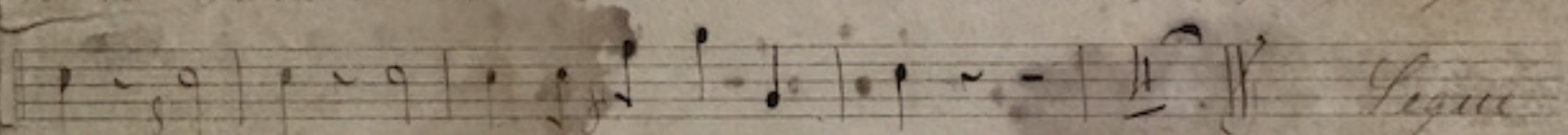
Cru ci - fi - xus - I - te am pro no bis - Cruci



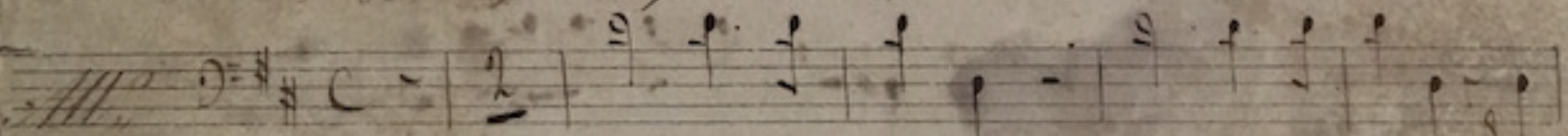
fi - xus - I - te am pro no bis - sub ven ti o - sub ven ti o



la te Bi la te Bi la - to - Bas sus Bas sus se pul tus



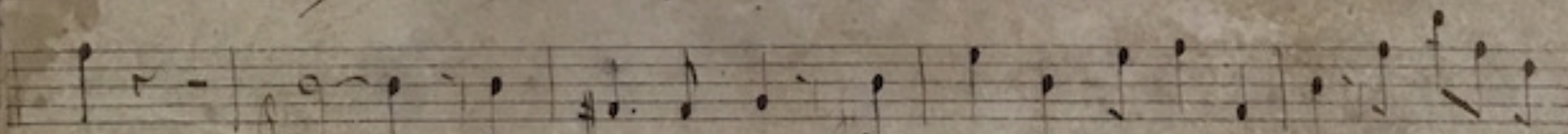
est Bas sus Bas sus se pul tus est



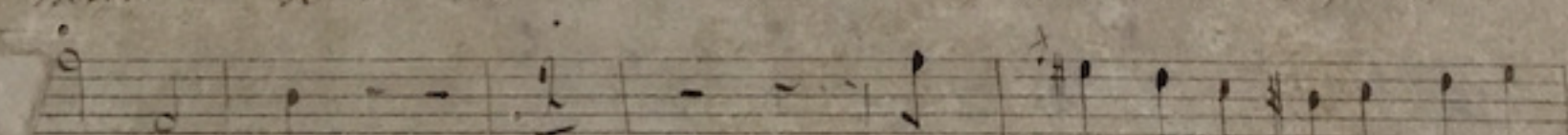
Et sur re xit ter ti a di o



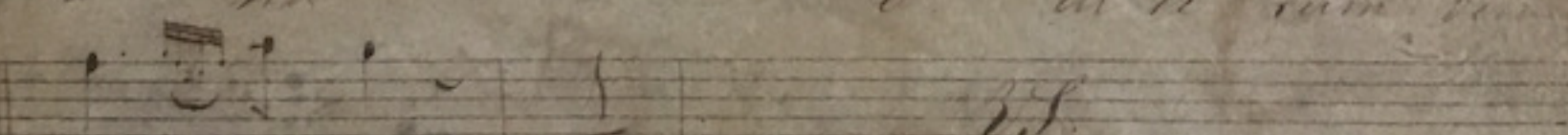
con cū san cto spi ri te et as cen dit in cae lum in cae



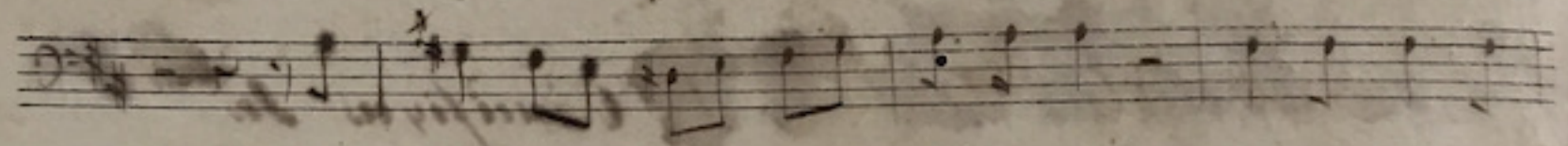
lure se det ad dex te ram ad coe li sinis tra bis ad dex te ram



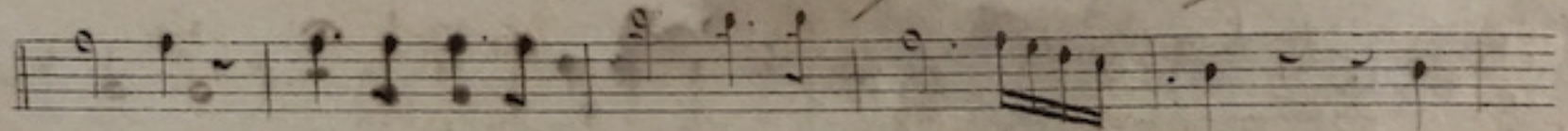
Pa - tris et in te ram ven tu rus



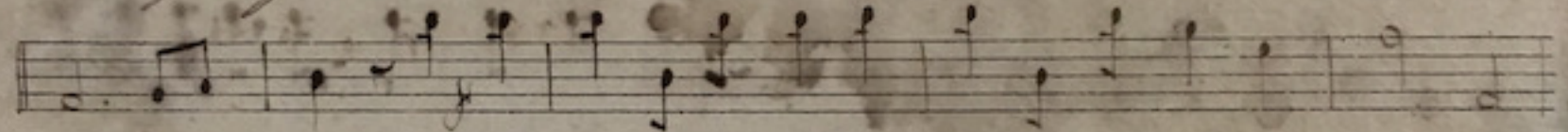
lu - men



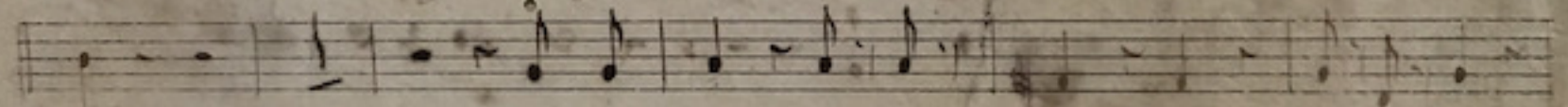
- ven tu rus est cum glo ri a. - ju di ca re



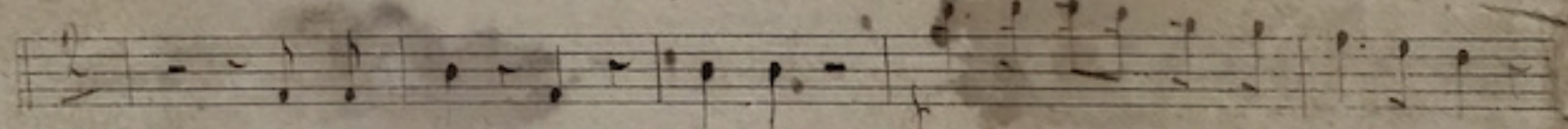
vi vos ju di ca re vi vos et mor tu - os - et



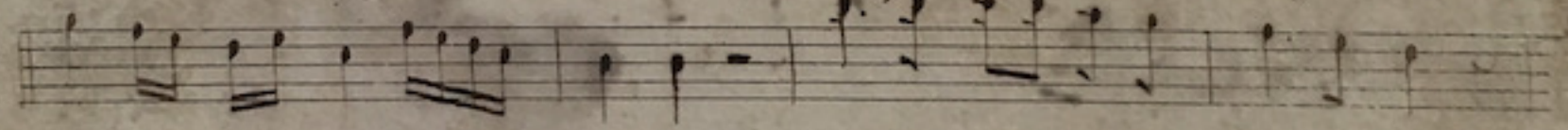
mor tu - os cu jus re gni non e rit fi nis non e rit - fi



nis - et in spi ri tu san cto Do mi num



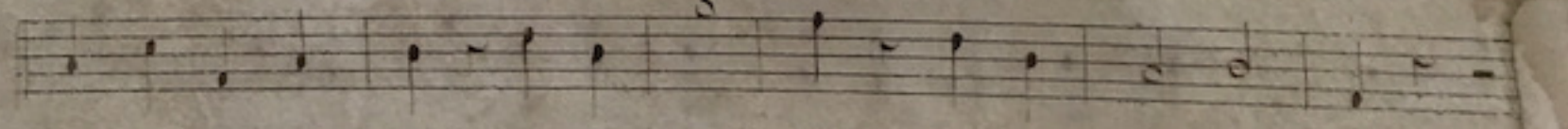
et vi vi fi - cantem qui es ba tu et fi li o



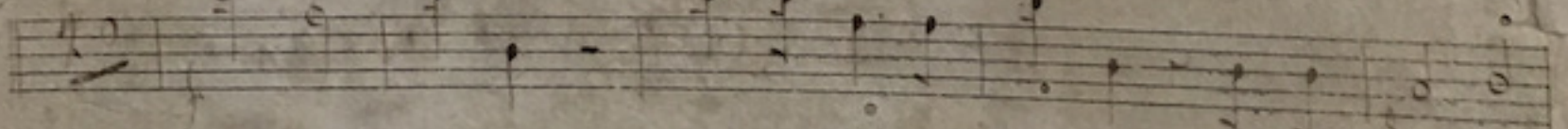
fi li o qui pro - ce det - qui es ba tu et fi li o



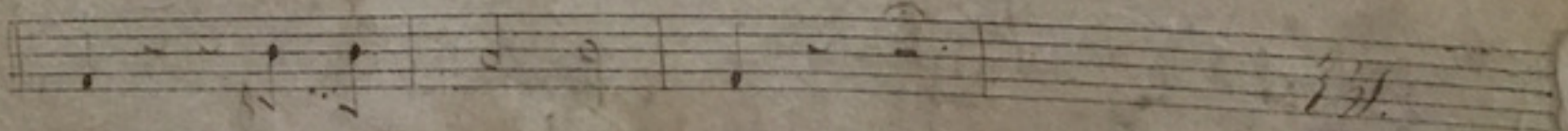
Si mu - la to - ra tur et cum glo ri fi ca tur



qui so ca tus est per bre pte tas per bre pte tas



Et ex pecta - res sur re li ex sur re mo tu o



sur re mo tu o

Et si tamem tū ri - ven tū ri sꝫ cu li a munamena

man ——— // a man ——— // a

mon # # # # # a

un. ff. ff. a men a - men

Sp. sanctus

No.

San ctus — — — Sanctus Dominicus

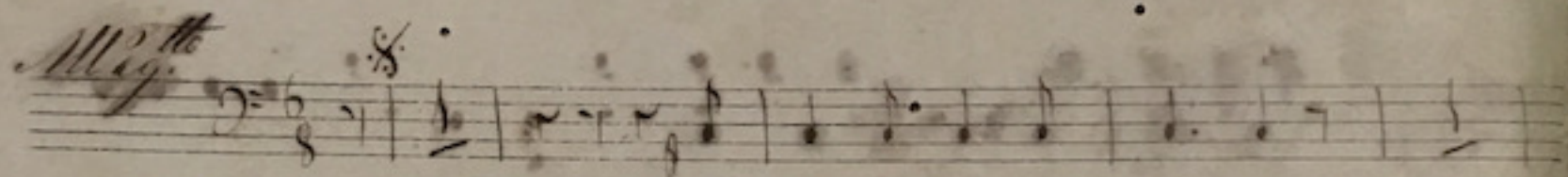
De us De us Sa ba oth De us Sa ba oth De us

La Ca - oth - Me ni sun ca li - & ter

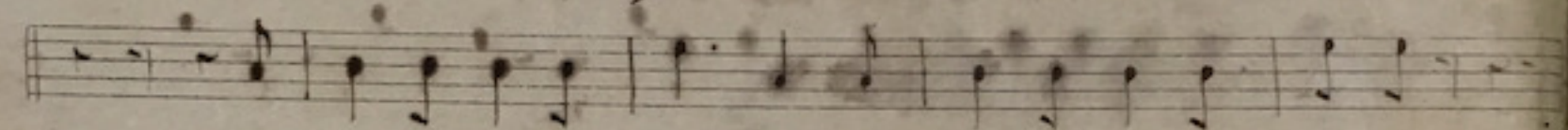
S. l. 14 *Choria* # *Choria*

1st Edition 2nd

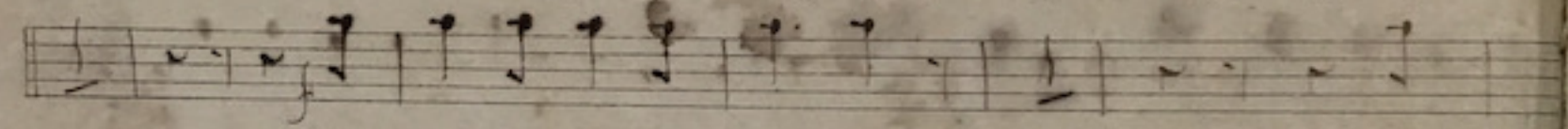
Allegro



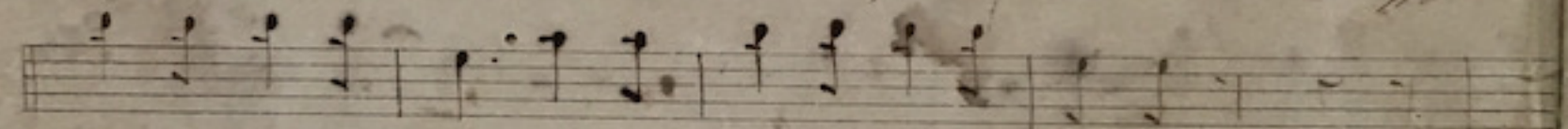
Ho sa na in co - cel sis



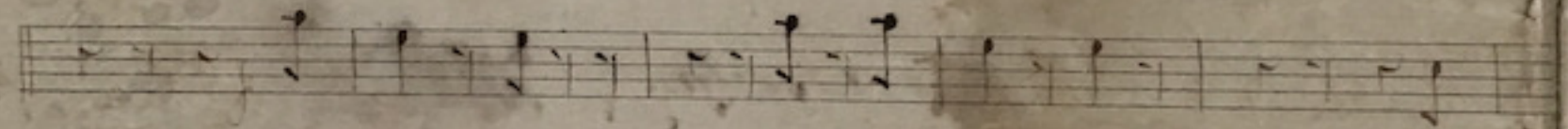
Ho sa na in co - cel sis Ho sa na in co - cel sis



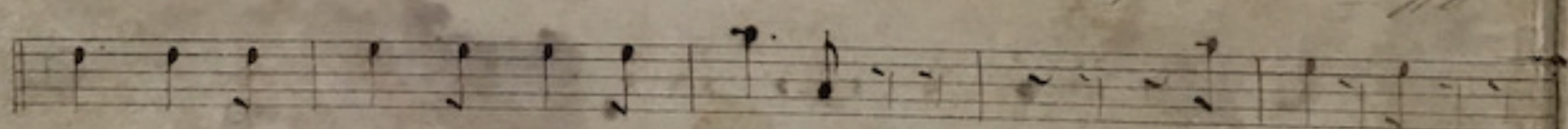
Ho sa na in co - cel sis



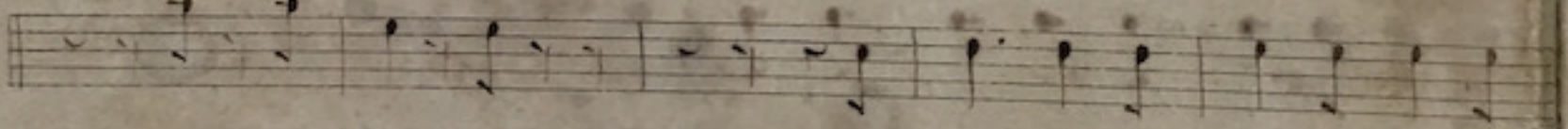
sa na in co - cel sis ho - sa na in co - cel sis



Ho sa - na - - in co - cel sis

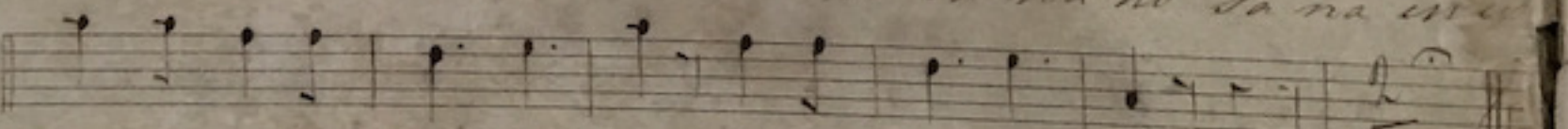


sa na Ho sa na in co - cel sis - - Ho sa na

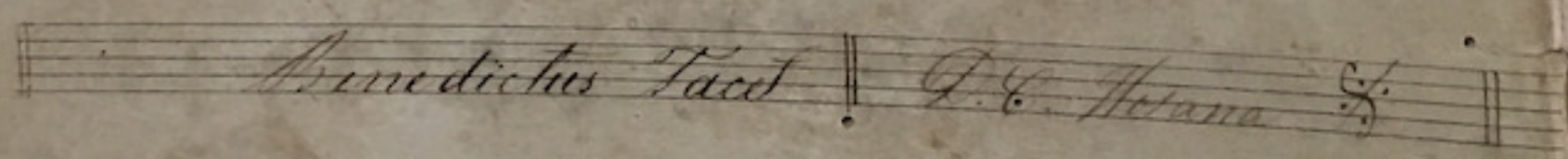


in co - cel sis

Ho sa na ho sa na in co

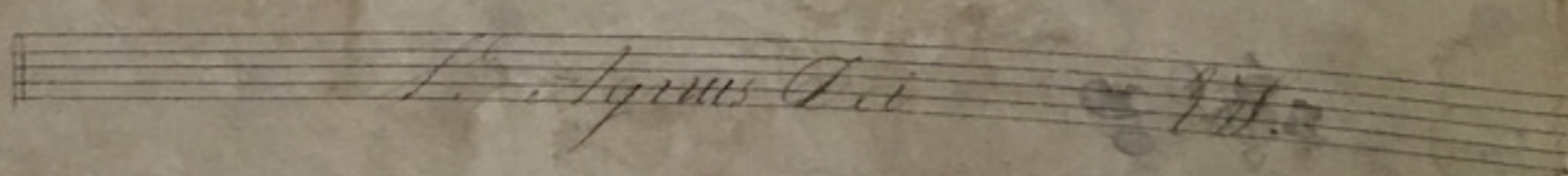


cel sis in co - cel sis in co - cel sis



Benedictus Facit

D. C. Morana



L. Agnus Dei

And.

Larg.

Agnus Dei

Qui tol - lis - pu - ca - ta - mun -

di - pu - ca - ta - mun - di - pu - ca - ta - mun - di - mi - se - re

no - bis - mi - se - re - mi - se - re - re - no

bis Agnus Dei - qui tol - lis - pu - ca - ta - pu - ca - ta

mun - di - mi - se - re - mi - se - re - mi - se - re - no - bis

Agnus Dei

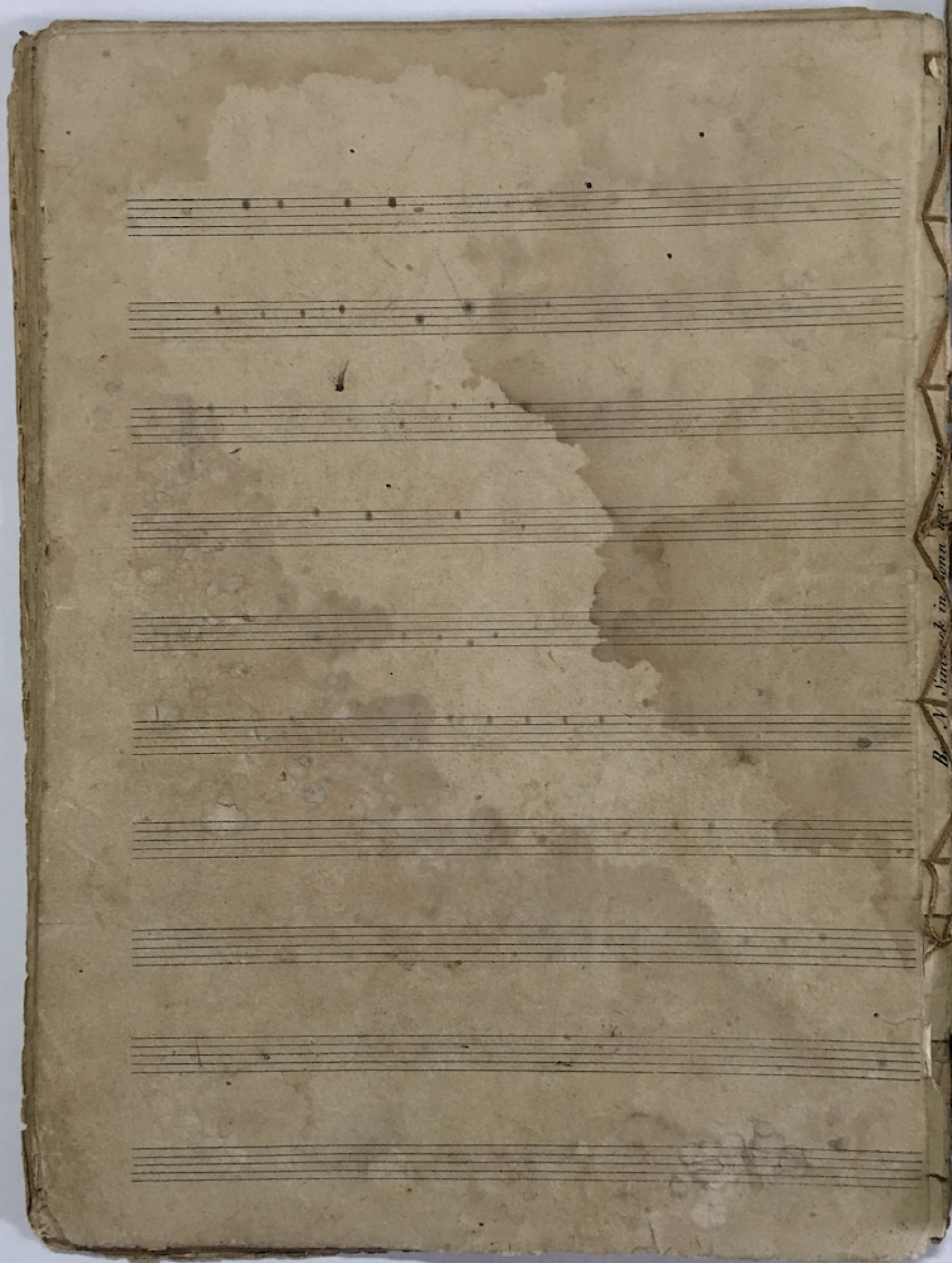
qui tol

lis - pu - ca - ta - mun - di - pu - ca - ta - mun - di - pu - ca - ta - mun

di - Do - na - no - bis - pa - cem

Do - na

no - bis - no - bis - pa - cem



Violino Primo

Credo Grande de Marcos Ant.

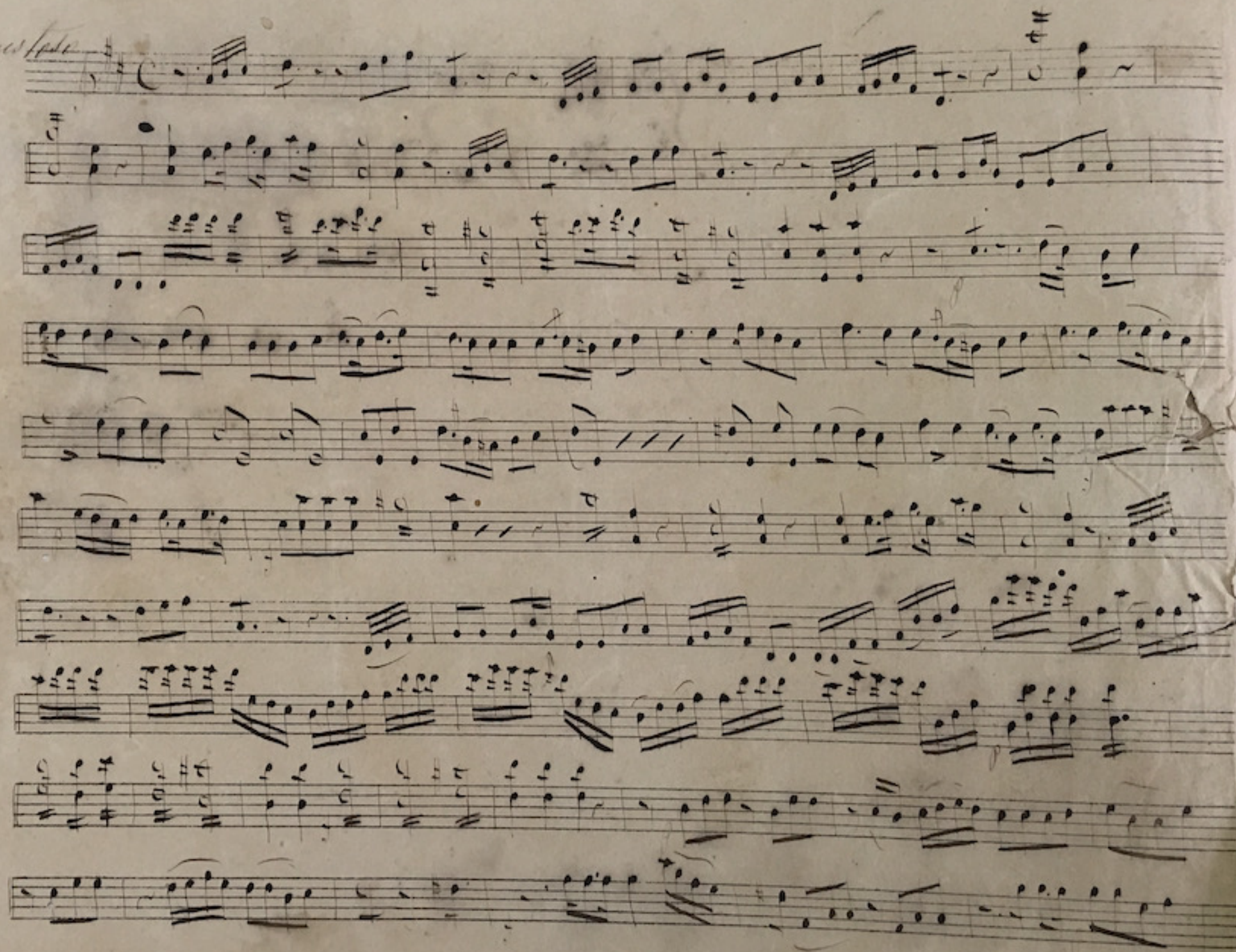
D.

J. B. M.

Violino Primo

Credo

All. maestoso



Handwritten musical notation on the left page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation on the right page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 17th or 18th century.

Sequitur

Handwritten musical notation on the right page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 17th or 18th century.

Sequitur

Handwritten musical notation on the right page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 17th or 18th century.

Sott.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Allegro Resurrexit

Bel. A. vintre in Bonn am Rhein

Handwritten musical notation on the left page, including a treble clef and various notes and rests.

Handwritten text: *Bei A. Simrock in Bonn am Rhein*

Handwritten musical notation on the right page, featuring multiple staves with complex musical notation, including notes, rests, and dynamic markings.

Handwritten musical score for a choir, consisting of five staves. The notation is complex, featuring many beamed notes and rests, typical of a polyphonic setting. The paper is aged and shows some staining.

Santus All^o Maestoso

Handwritten musical score for a choir, consisting of four staves. The notation is more melodic than the previous section, with some large notes and rests. The paper is aged and shows some staining.

De Jesu All^o

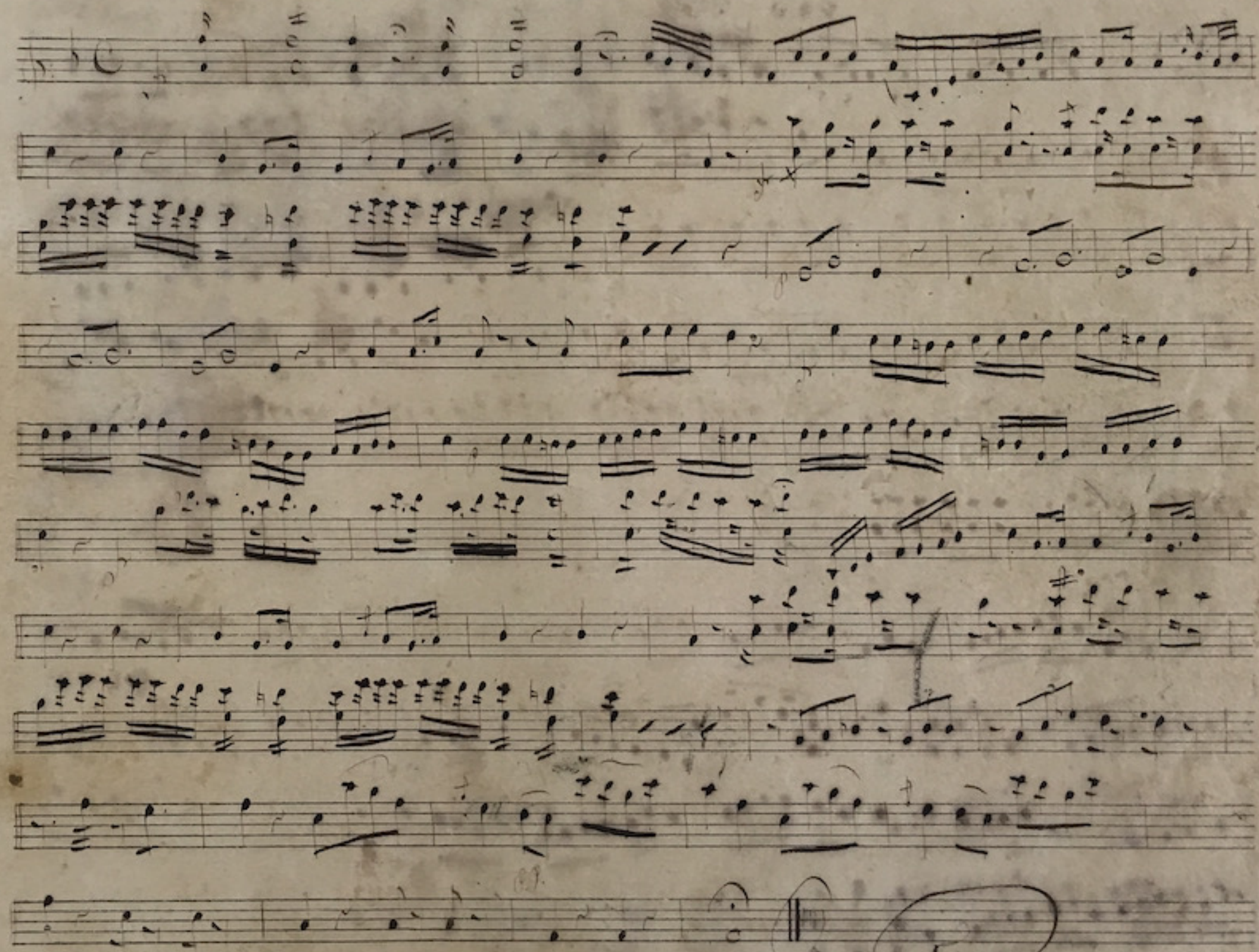
Reb. A. Spruck in Bonn am Rhein

Hosanna etc.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The score is divided into three sections by double bar lines. The first section consists of the first six staves. The second section, labeled 'St. Benedictus An. de', spans the seventh and eighth staves. The third section, labeled 'De Hosanna 1^a', spans the ninth and tenth staves. The paper shows signs of age, including discoloration and some staining.

*Bei A. Simrock in Bonn am Rhein
die 1^{te} Ausgabe ist von dem Verfasser*

Symphony Largo

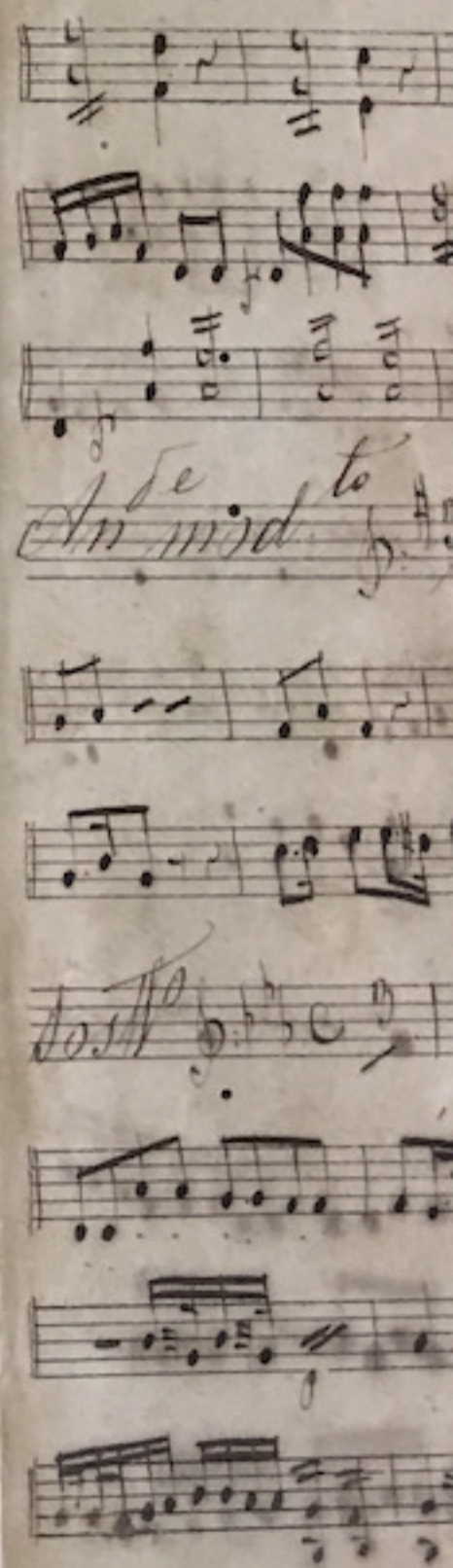
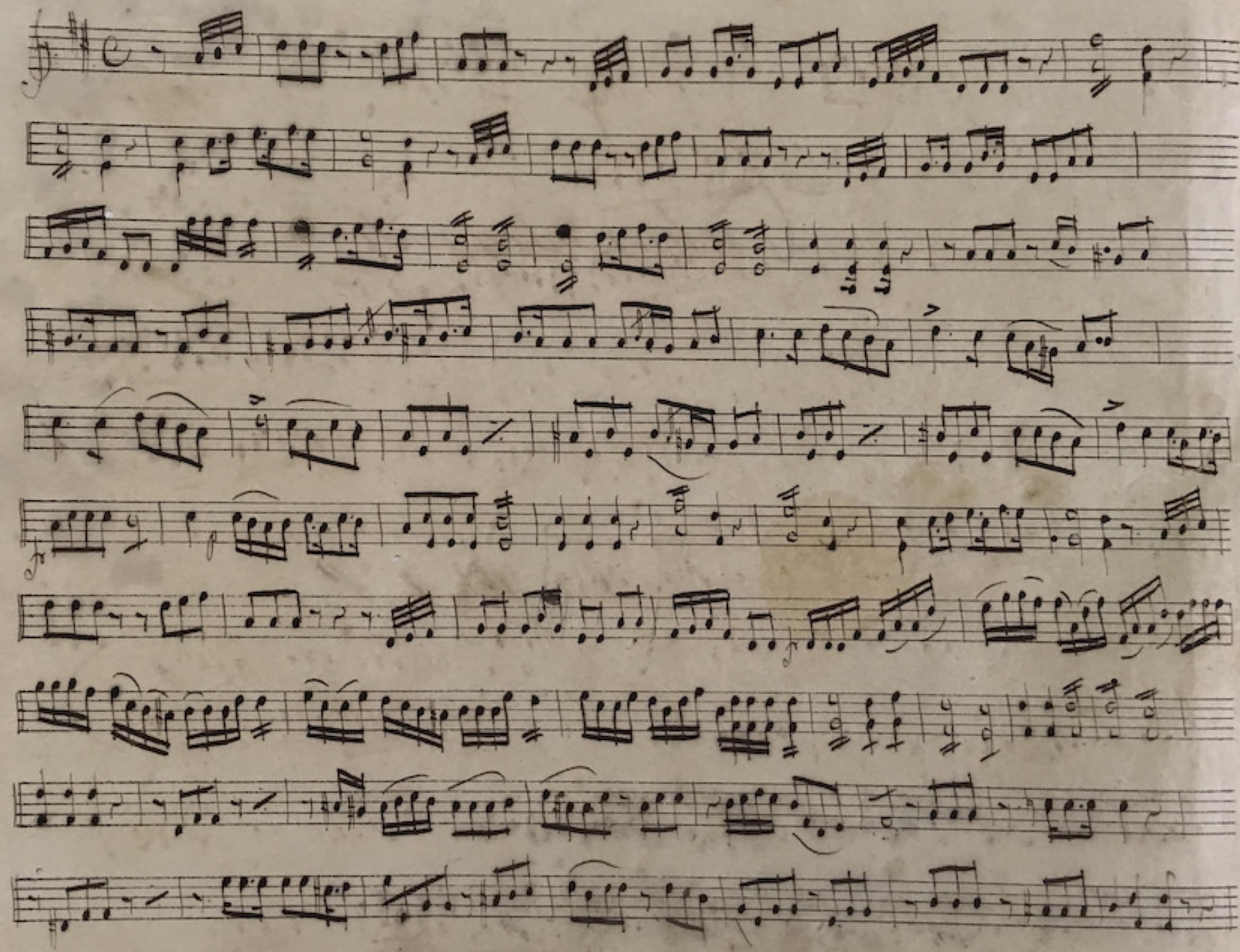


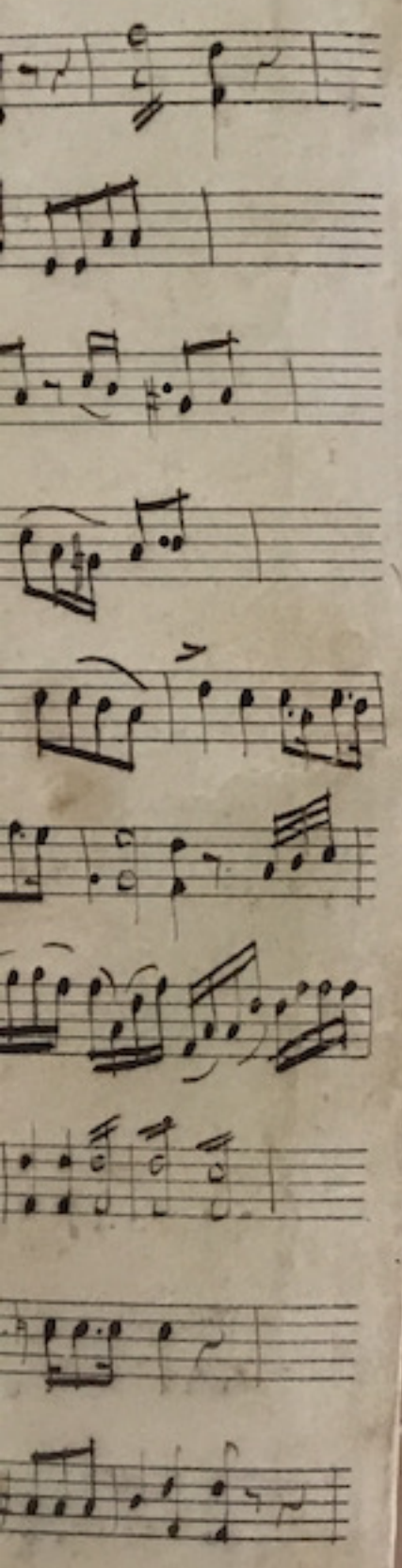
Violino Secondo

Vreda Por M. A. P.

J. B. V.

Allegretto





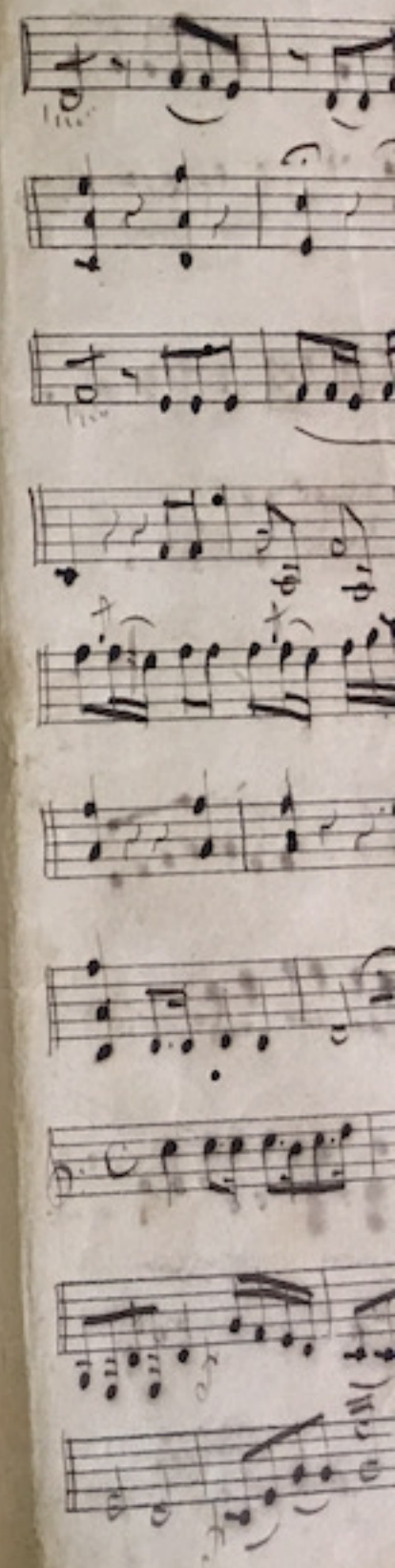
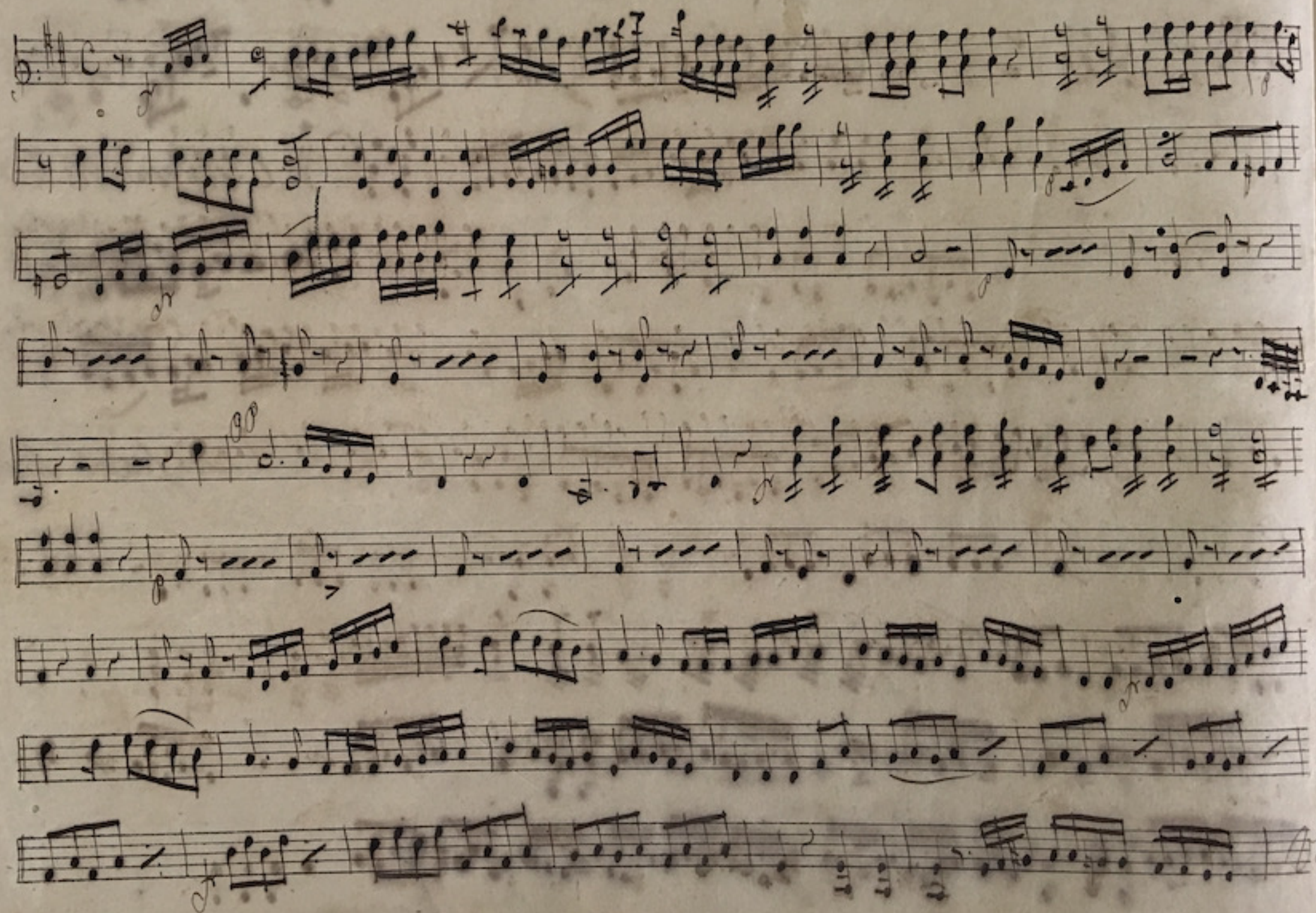
Handwritten musical score on a single page, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The manuscript is written in a historical style, likely from the 18th or 19th century.

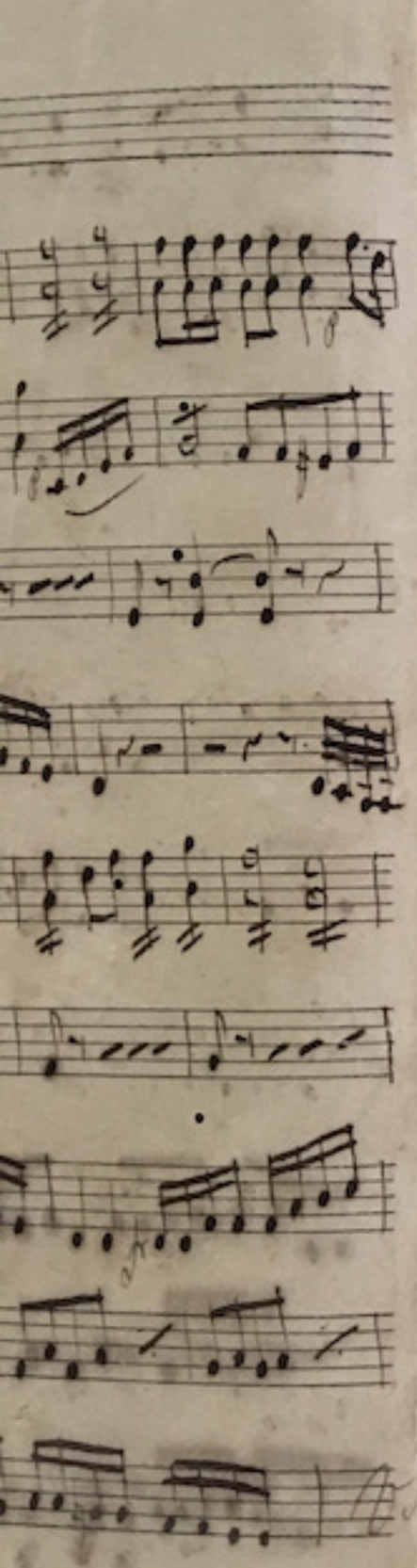
The score is divided into sections by handwritten text:

- An te mid to* (written above the second staff)
- Concarnatus 2^e* (written above the third staff)
- Crucifixus tutti* (written above the sixth staff)

The music is written in a single system across the ten staves, with some staves containing multiple measures of music. The paper is aged and shows signs of wear, including discoloration and faint stains.

Se. C. Pisurixi All.^o

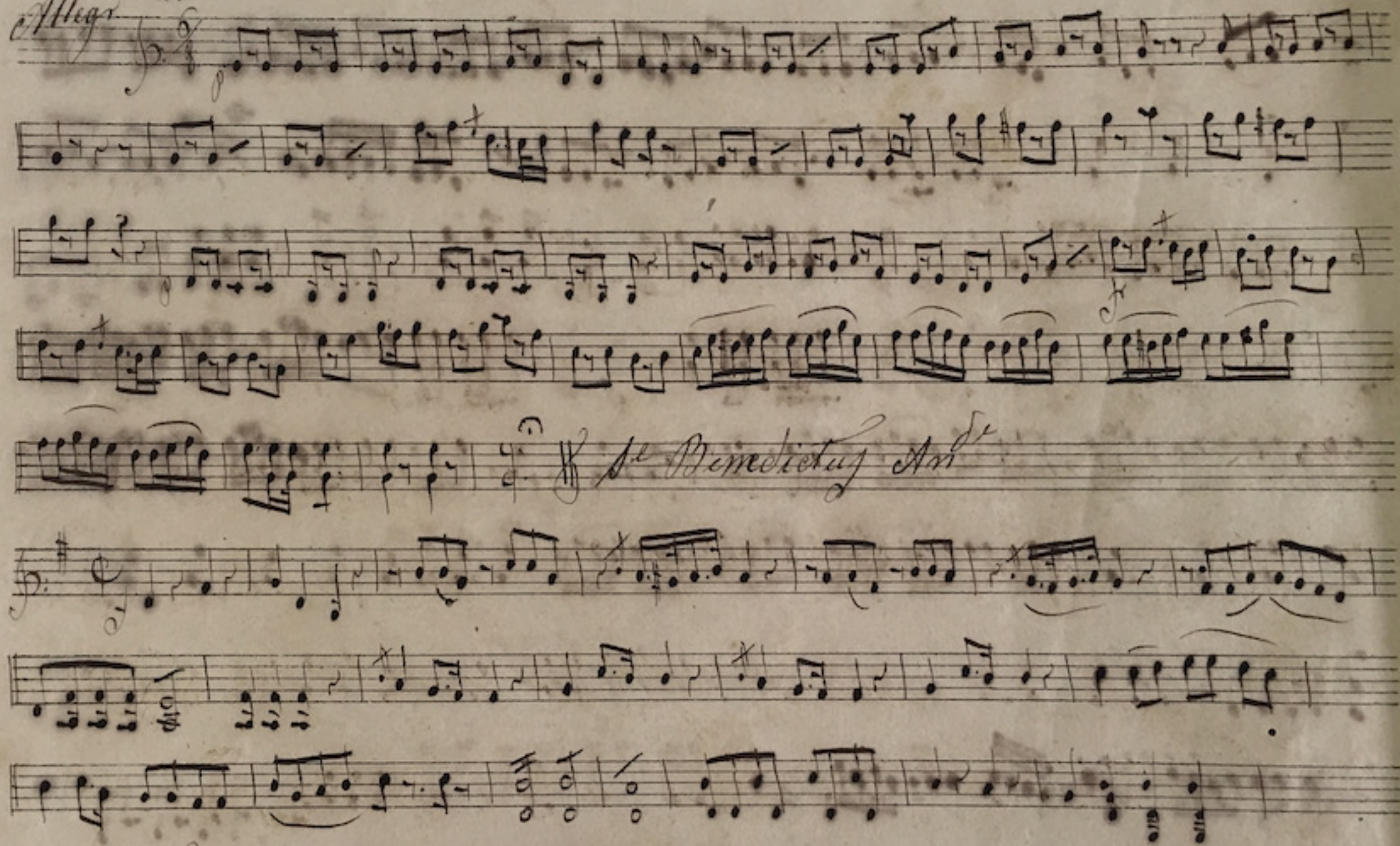


This block contains the main page of the manuscript, featuring ten staves of handwritten musical notation. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining. The text is written in a cursive hand. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The text "Se Sanctus All. maus 126" is written across the middle of the page, and "Hosana & Se Jo" is written at the bottom right.

Se Sanctus All. maus 126

Hosana & Se Jo

Allegro No. 9



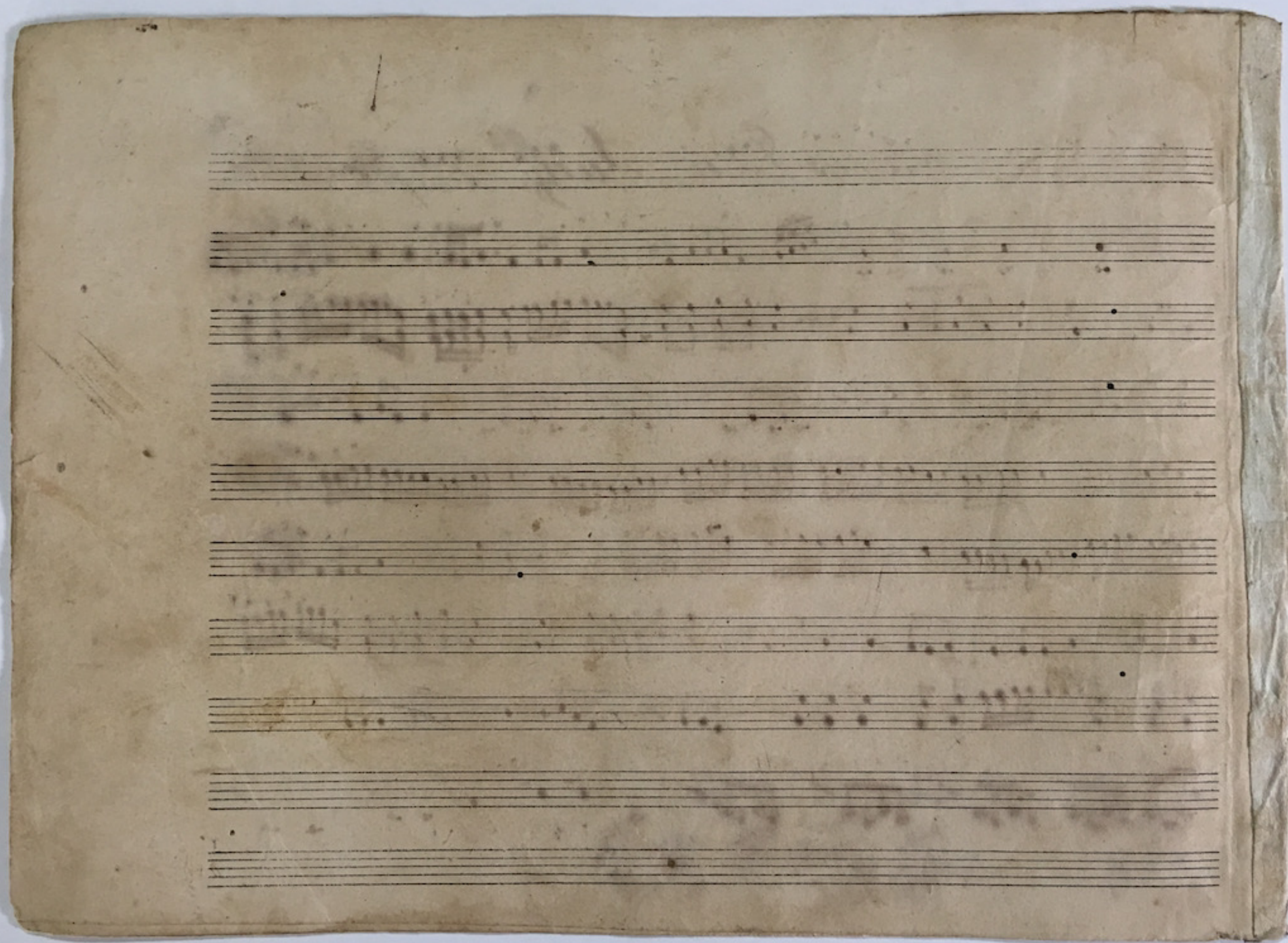
Se Benedictus An

D. C. Allegretto

Se Kyrie Dei

Agnus Dei *Sarg.* *No.*

Finis *J. B. V.*



Wista

Ordo per Marco. Ant. P.

J. B. Pio.

Viola

M. maestoso

L. Circumatus

And. med.

L. Circumatus

Handwritten musical notation on the left page, including staves with notes and rests. The paper is aged and stained.

And. med. 1^{to}
Handwritten musical notation on the first system of the right page, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

2^{to}
St. Crucifixus
Handwritten musical notation on the second system, continuing the piece. It includes a treble clef, a key signature of one sharp, and a common time signature. The notation features a variety of note values and rests.

St. Resurrexit
Handwritten musical notation on the third system, continuing the piece. It includes a treble clef, a key signature of one sharp, and a common time signature. The notation features a variety of note values and rests.

M.^o
Handwritten musical notation on the fourth system, continuing the piece. It includes a treble clef, a key signature of one sharp, and a common time signature. The notation features a variety of note values and rests.

Handwritten musical notation on the fifth system, continuing the piece. It includes a treble clef, a key signature of one sharp, and a common time signature. The notation features a variety of note values and rests.

Handwritten musical score on the left page of an open manuscript. The page contains ten staves of music. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining. The final staff on the page is labeled "1.º Sanctus." followed by a double bar line and the initials "A.B."

Handwritten musical score on the right page of an open manuscript. The page contains several staves of music. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining. The first staff on the page is labeled "Sanctus." and the second staff is labeled "A. B."

Handwritten musical notation on the left page, including staves with notes and rests.

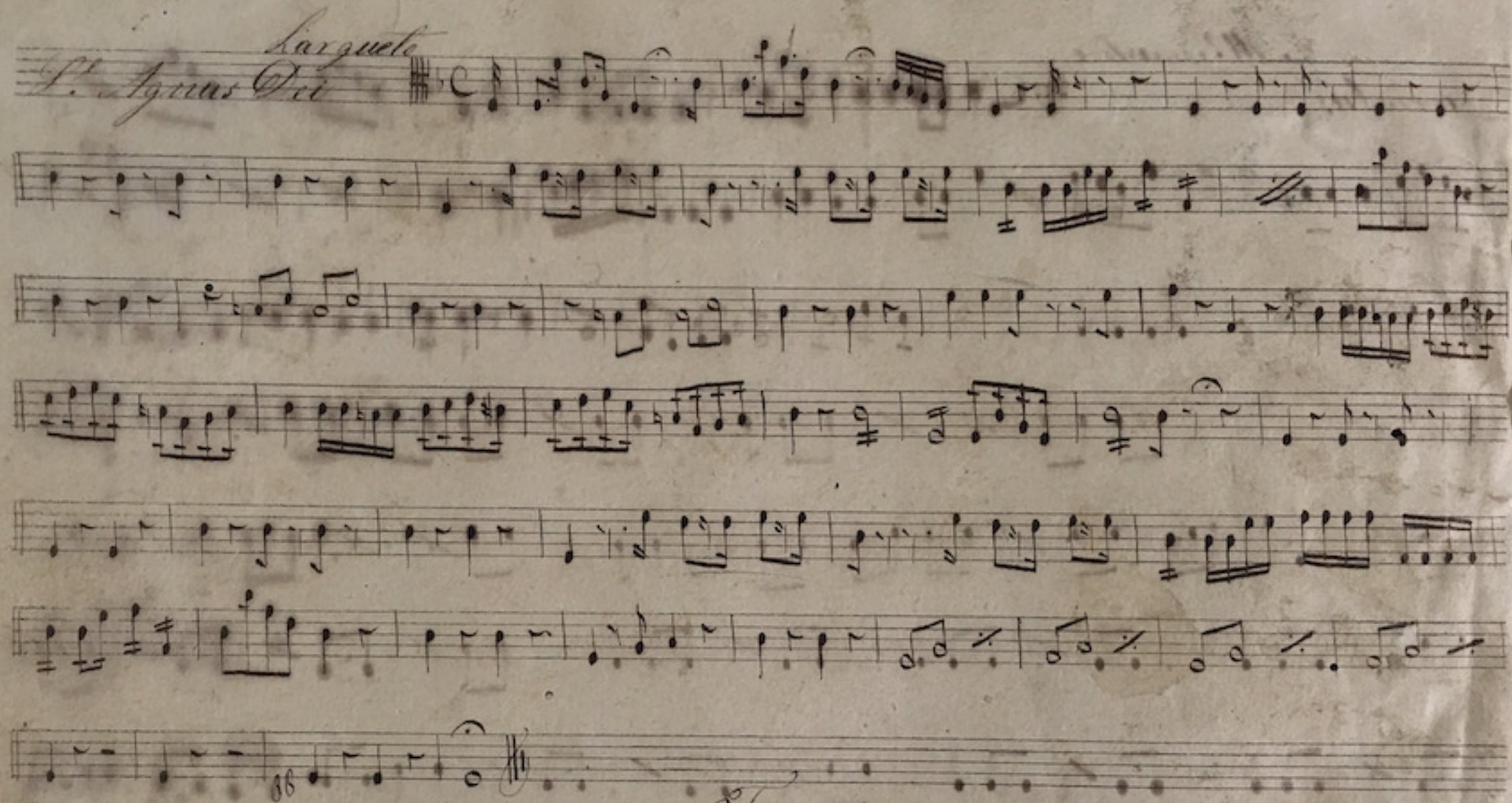
Sanctus *M.^o maestoso*
Handwritten musical notation for the Sanctus section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Agnus *M.^o*
Handwritten musical notation for the Agnus section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

S.^t Benedictus a Duo

Aud.^e
Handwritten musical notation for the Benedictus section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

G. Agnus *W.*



Fine

J. B. Almon

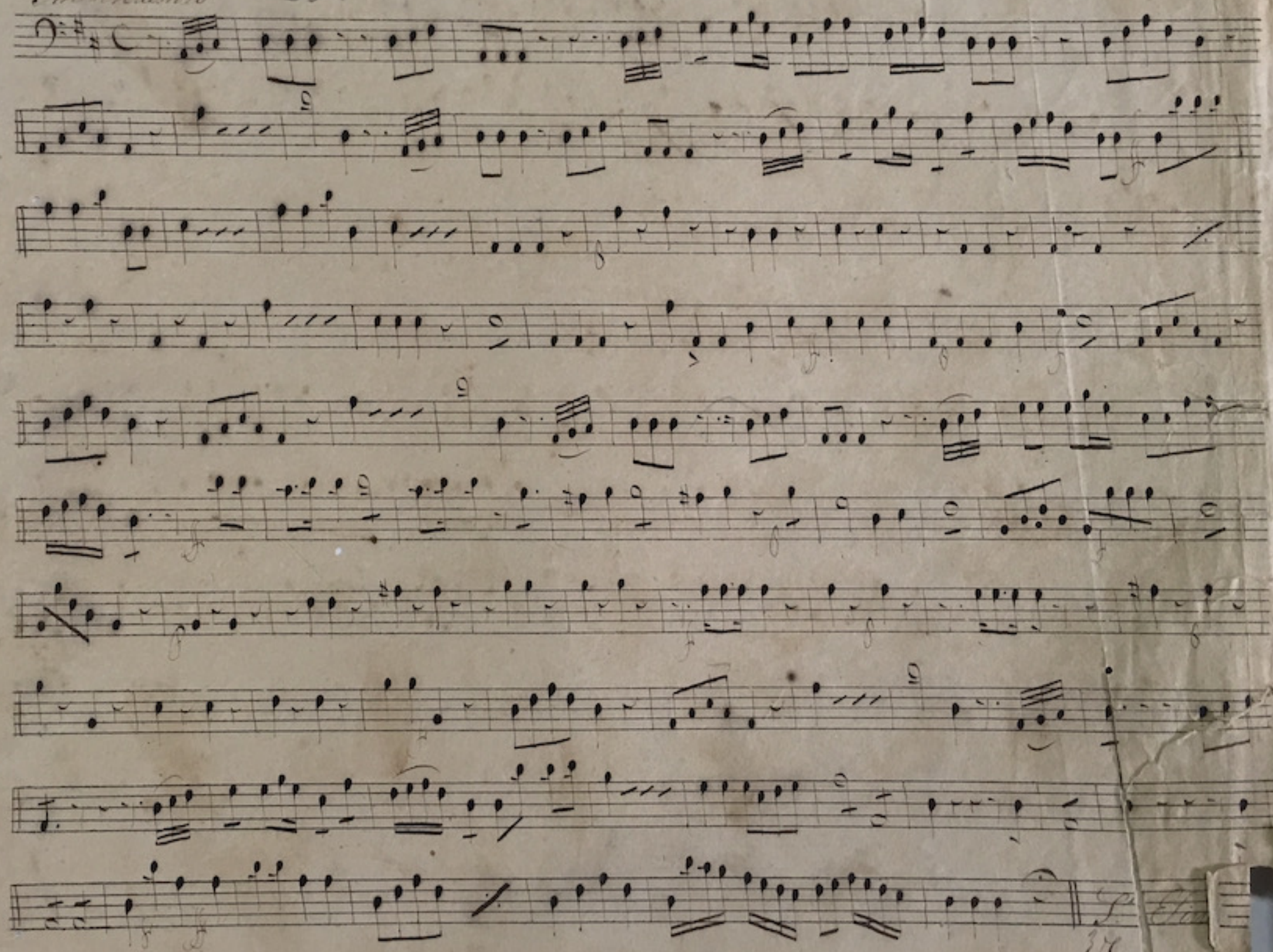
Contra Bass

Credo graviter de Marco Antonio

J. B. Ottav.

Lidadao illustre

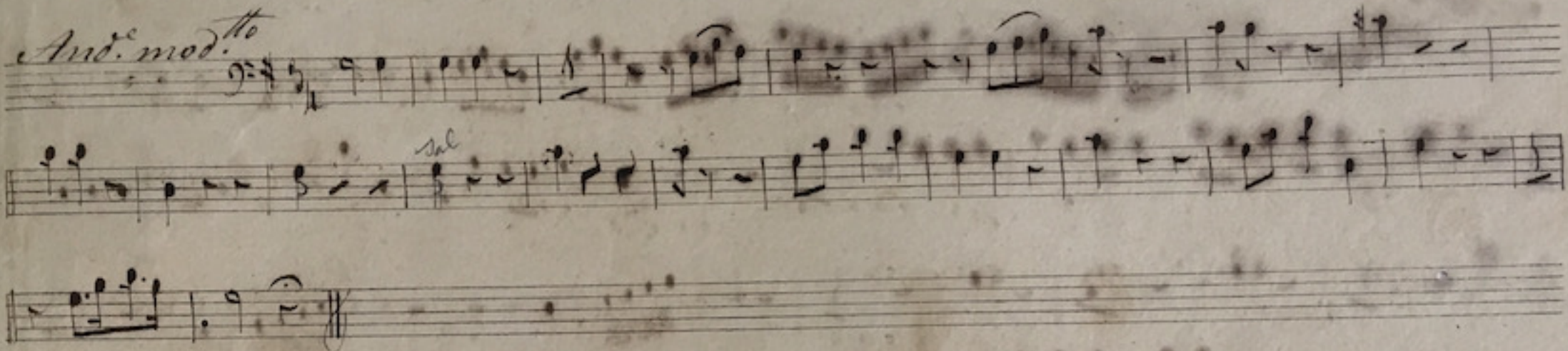
Alto Maestros Tomas Basso Sacorri co



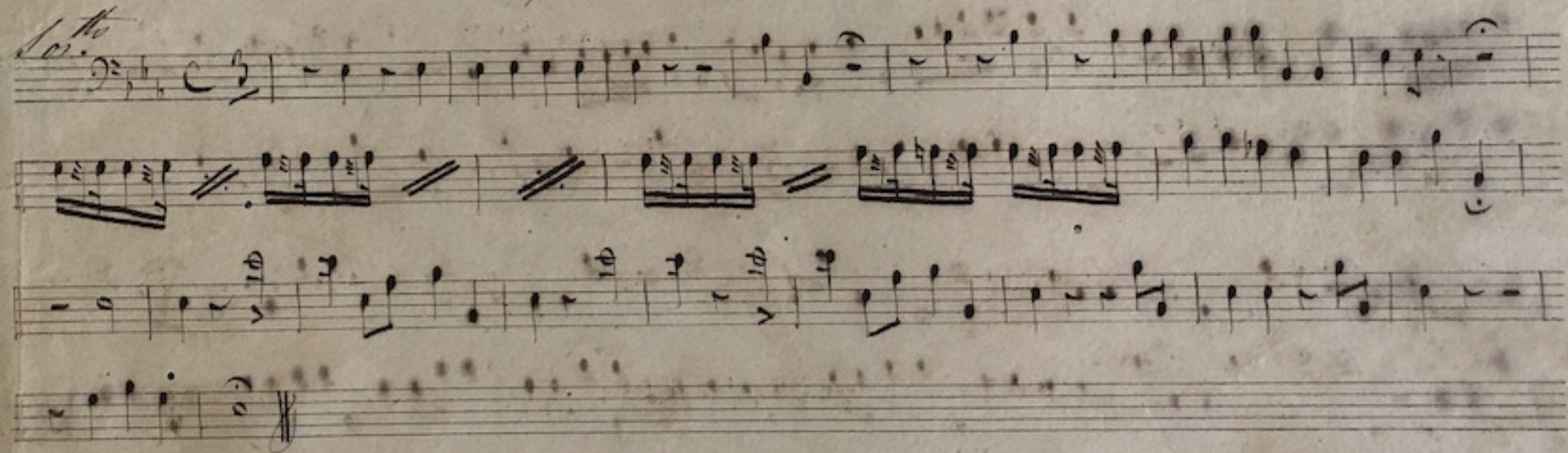
And. m.

1^{to} Cor.

*Allegro
musoto não cinhor*



1^a Crucifixus Tutti



1^a Resurrexi All.^o

Thom as

All.^o

Handwritten musical score for a piece marked *All.^o* (Allegro). The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, followed by a repeat sign. The second staff continues the melody with similar rhythmic patterns. The third staff features a key signature change to two sharps (F# and C#) and a common time signature. The fourth staff returns to the original key signature. The fifth staff has a key signature change to one sharp (F#) and a common time signature. The sixth staff continues the melody. The seventh staff has a key signature change to one sharp (F#) and a common time signature. The eighth staff continues the melody. The ninth staff has a key signature change to one sharp (F#) and a common time signature. The tenth staff continues the melody. The eleventh staff ends with a double bar line and a repeat sign.

2^{da} Sanctus

All.^o
Sanctus

Handwritten musical score for a piece marked *All.^o* (Allegro). The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, followed by a repeat sign. The second staff continues the melody with similar rhythmic patterns. The third staff features a key signature change to two sharps (F# and C#) and a common time signature. The fourth staff returns to the original key signature. The fifth staff has a key signature change to one sharp (F#) and a common time signature. The sixth staff continues the melody. The seventh staff has a key signature change to one sharp (F#) and a common time signature. The eighth staff continues the melody. The ninth staff has a key signature change to one sharp (F#) and a common time signature. The tenth staff continues the melody. The eleventh staff ends with a double bar line and a repeat sign.

Handwritten musical notation on the left page, including staves with notes and rests.

Sanctus *All.^o maes.^{to}*

S. Alleg.^{ro} Hosana

Handwritten musical notation for the Sanctus and Hosana sections, featuring multiple staves with notes, rests, and dynamic markings.

Benedictus Tace || *D.C. Hosana* || *S. Agnus Dei* *Fil.*



Fine

J. B. Pier.

Plautia

Credo per M. A. P.

J. D. M.

Al. maestro

Santa

The musical score consists of ten staves of handwritten notation. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The paper is aged and shows some staining. The word 'Al. maestro' is written in the top left, and 'Santa' is written in a large, decorative script at the top center. The right edge of the page shows the binding of the book, with the next page visible on the right.

Segue

The continuation of the musical score is visible on the next page. The word 'Segue' is written in a decorative script at the top. The notation continues on several staves, with some parts being obscured by the binding of the book. The paper is aged and shows some staining.

Handwritten musical score on the left page, featuring multiple staves of music. The notation includes various notes, rests, and clefs, typical of a 17th or 18th-century manuscript. The paper is aged and shows some staining.

Handwritten musical score on the right page, featuring multiple staves of music. The notation includes various notes, rests, and clefs, typical of a 17th or 18th-century manuscript. The paper is aged and shows some staining.

Segue Vincarnatus a Duo And. mod.

Crucifixus Tutti

1. Crisaregi. M.^o

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with the title '1. Crisaregi. M.o' in a cursive hand. The music is written in a single system across the ten staves. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The paper shows signs of age, with some staining and wear along the edges.

A continuation of the handwritten musical score from the previous page, showing the bottom half of the system. It consists of five staves. The notation continues with various note values and rests. The paper is aged and shows some staining. The handwriting is consistent with the previous page.

Handwritten musical notation on the left page, consisting of ten staves with various notes and rests.

Handwritten musical notation on the right page, consisting of four staves with various notes and rests.

1.^o Sanctus

Handwritten musical notation for the first section, consisting of four staves with various notes and rests.

2.^o Hosanna All.^{to}

Handwritten musical notation for the second section, consisting of two staves with various notes and rests.

All.

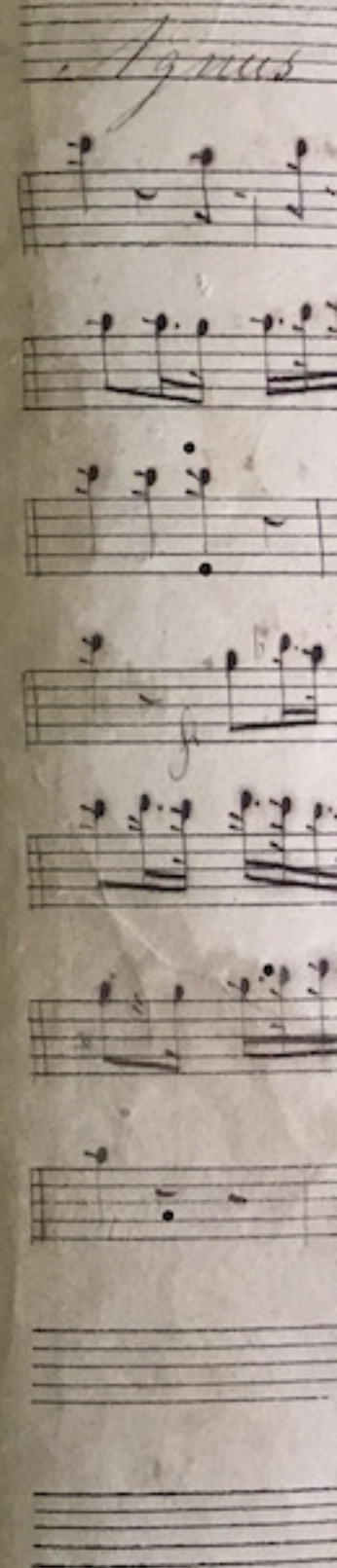


Benedictus Tacet Ob. Horns & M.

A. Agnus Dei

ff

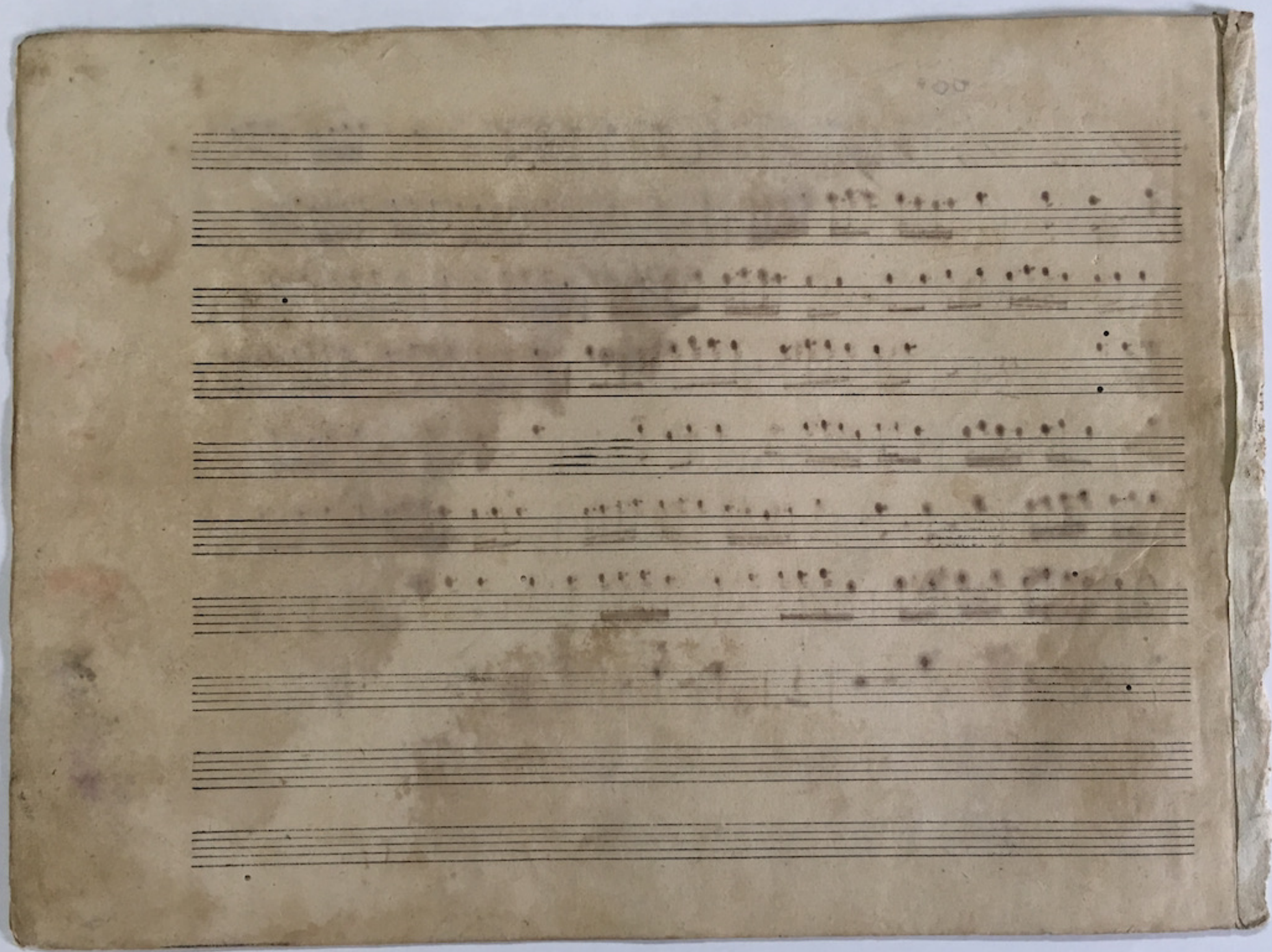
Agnus



Handwritten musical notation on the left page, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and clefs, though the specific details are partially obscured by the binding and the age of the paper.

Agnus Dei Larghetto

Handwritten musical notation on the right page, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The piece concludes with the word *Fine* written in a decorative script.



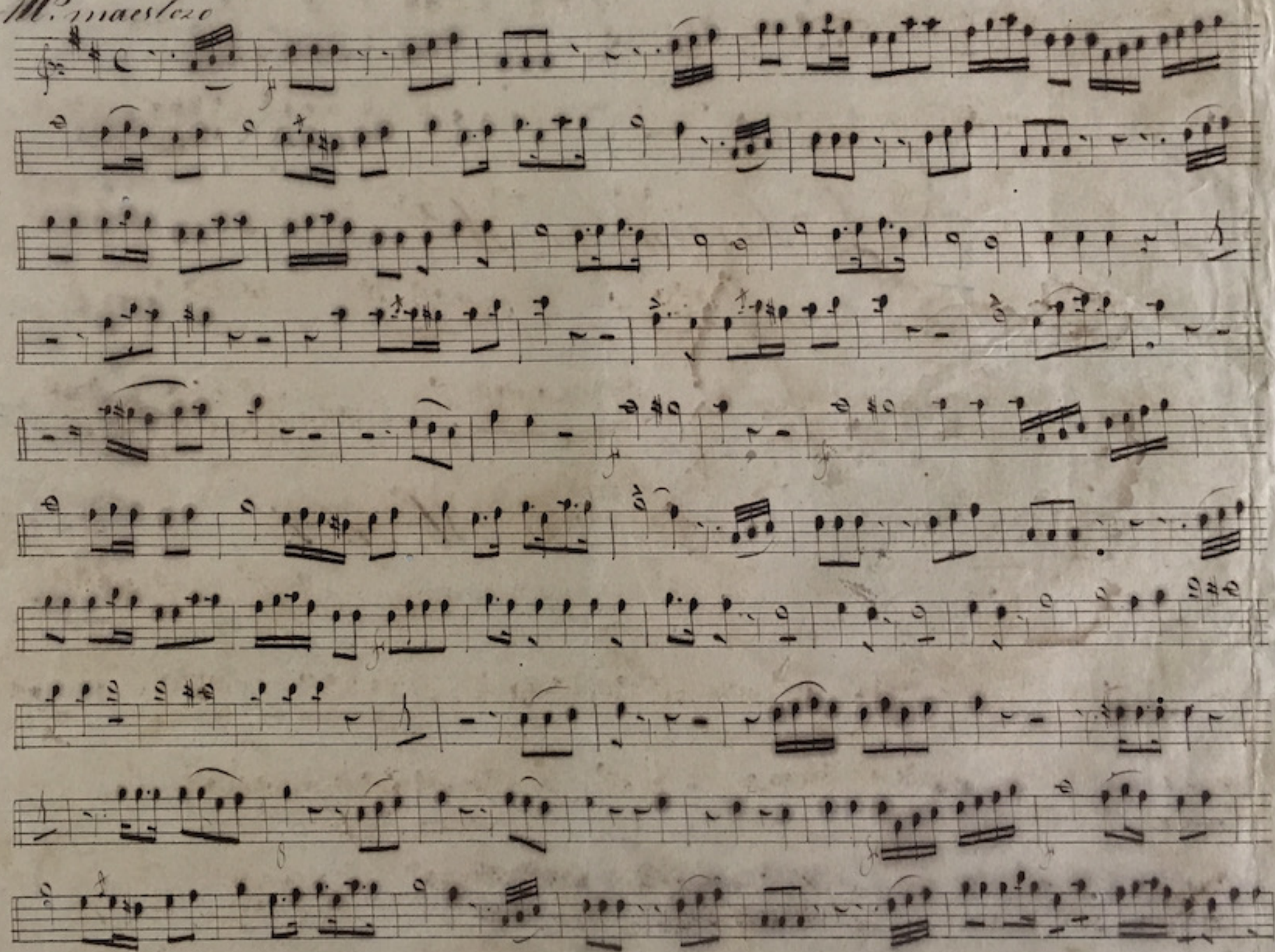
Clarinet 1^a

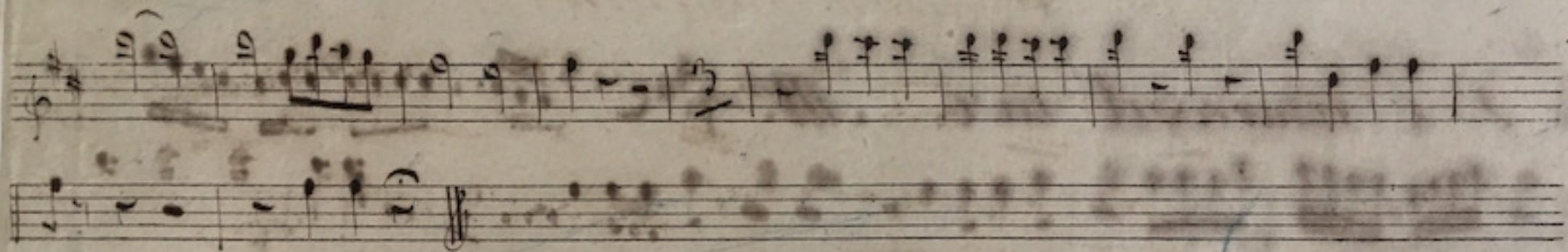
Reeds For M. A. P.

J. B. D.

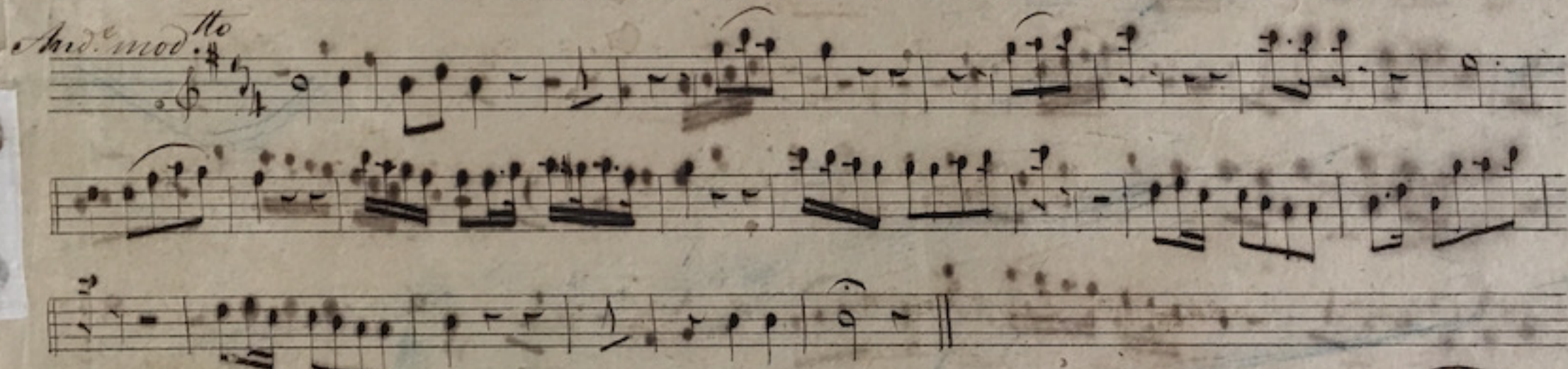
Clarinet Primus in C.

M. maestro

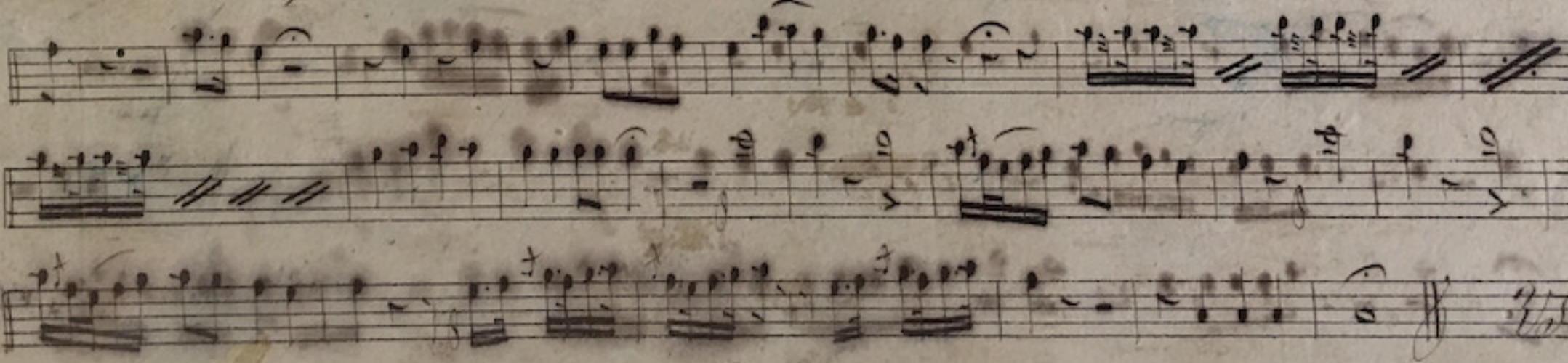




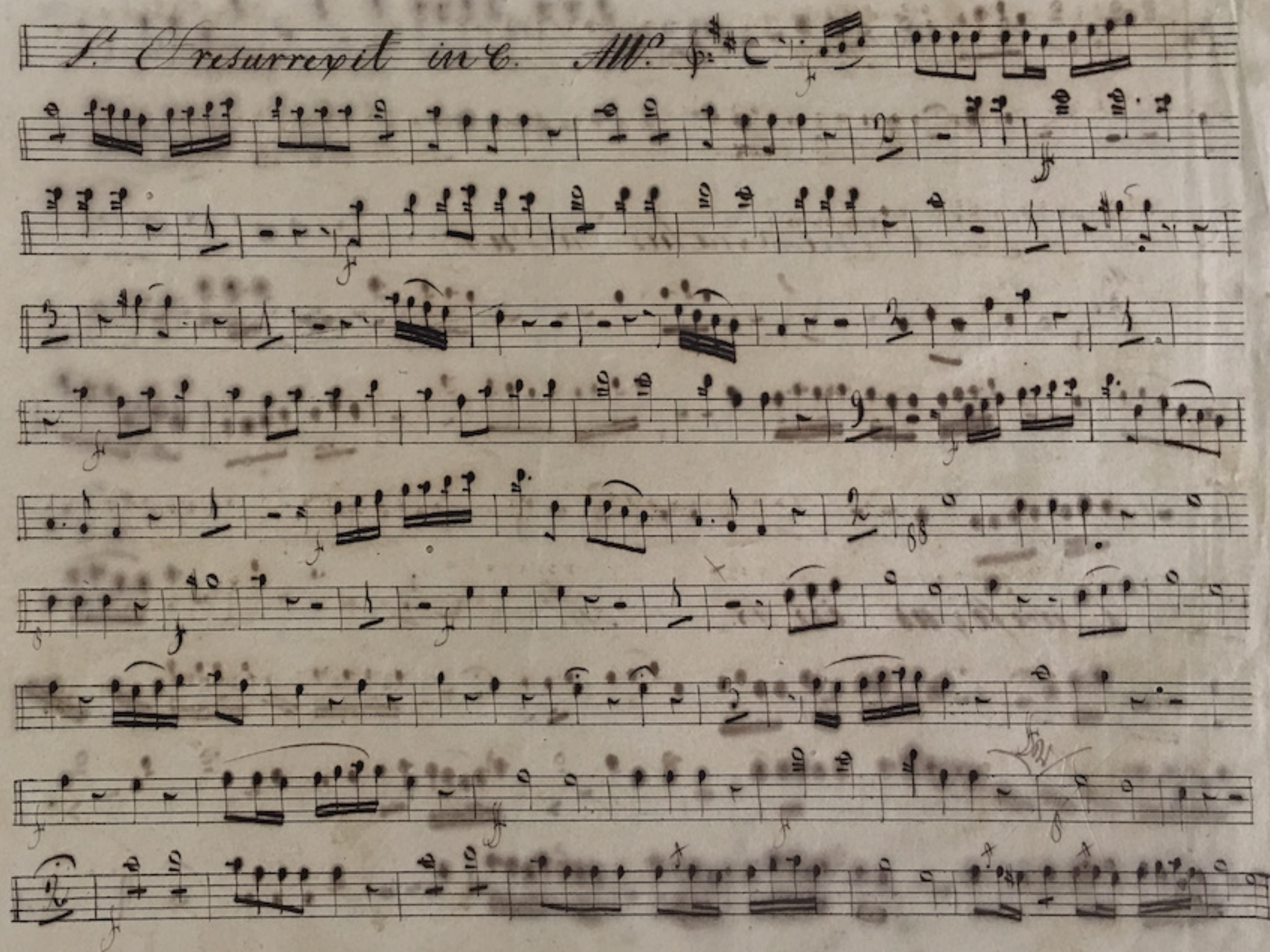
1^o Vincarnatus a Duo



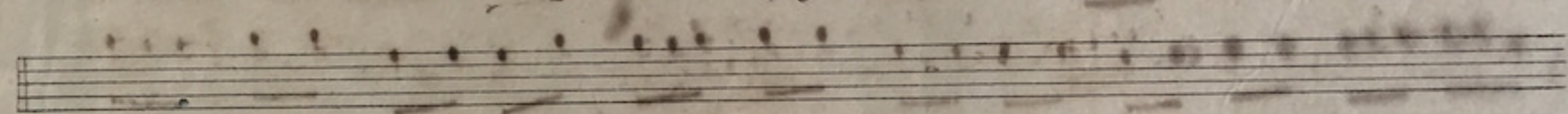
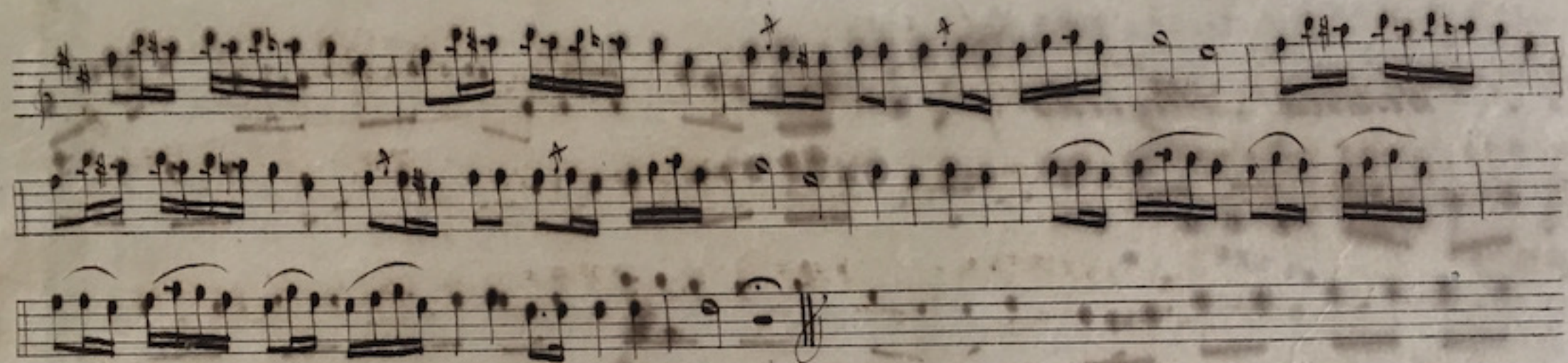
1^o Crucifixus in B. 1^o



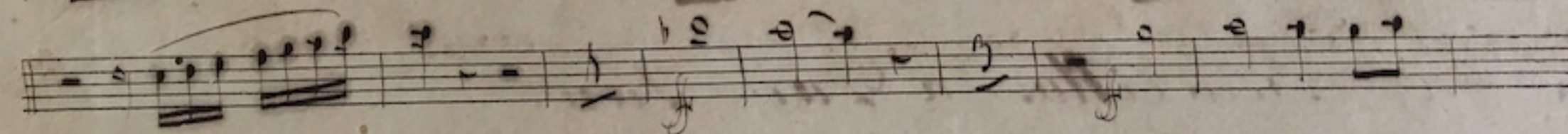
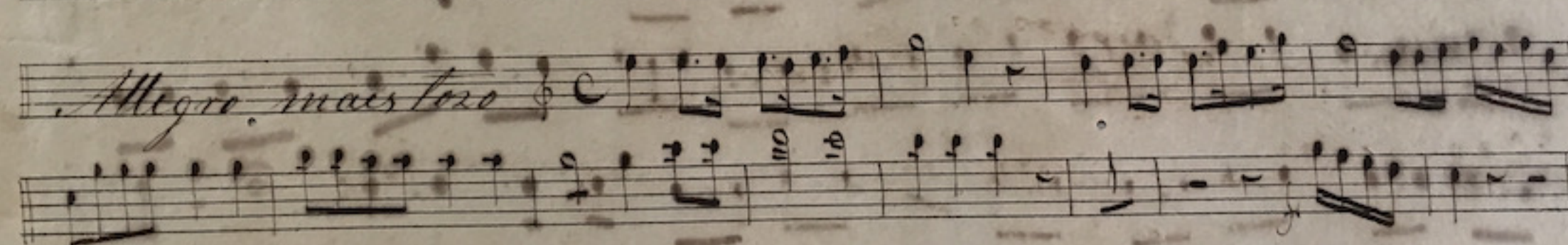
L. I. resurrexit in C. All.^o Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a whole note followed by a half note, then a series of eighth notes, and finally a group of beamed eighth notes.



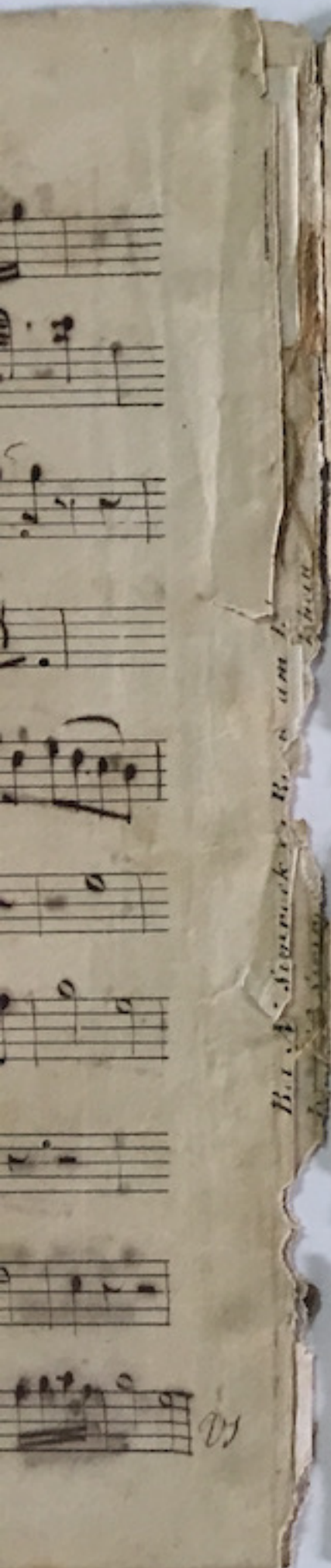
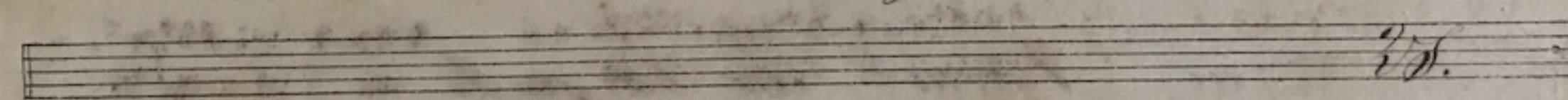
W

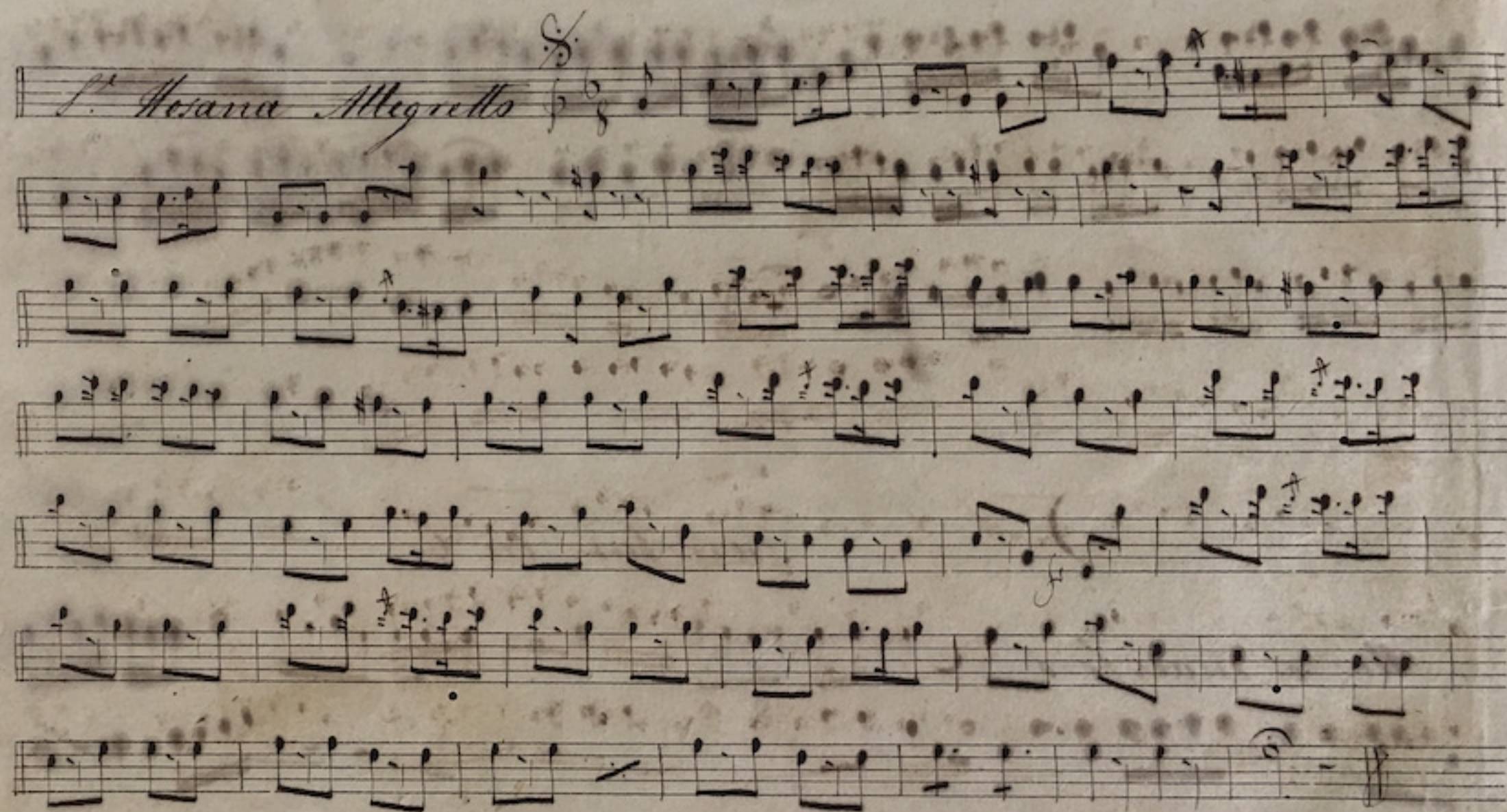


S.^{te} Sanctus in C.



S.^{te} Alleg.^{ro} Hosanna

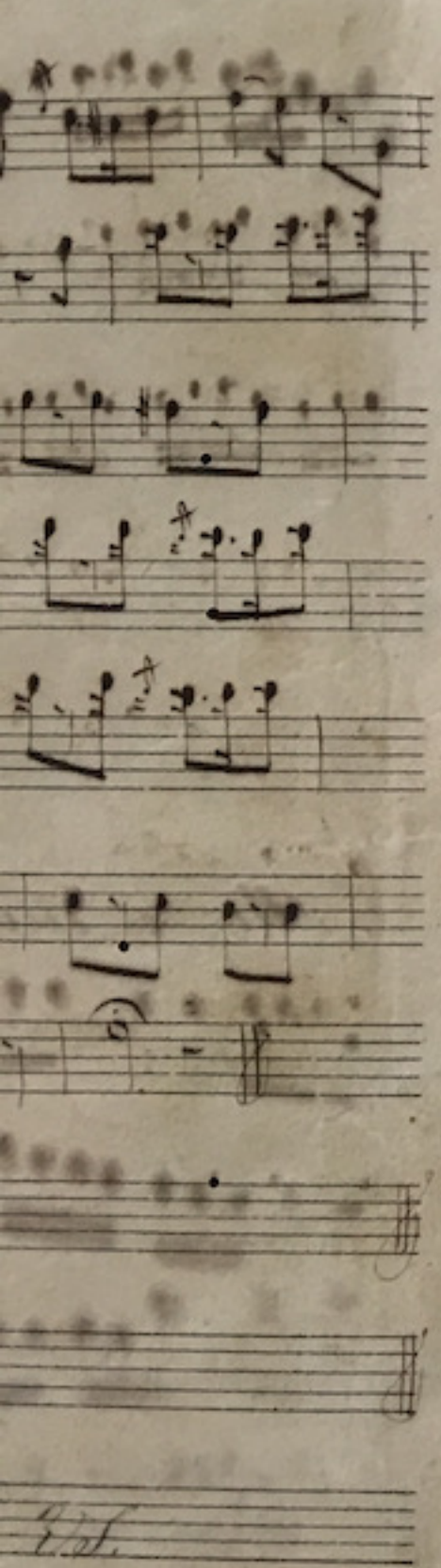




Benedictus a Duo Tacet.

D.C. Allegretto Versana

Segue Agnus Dei larghetto



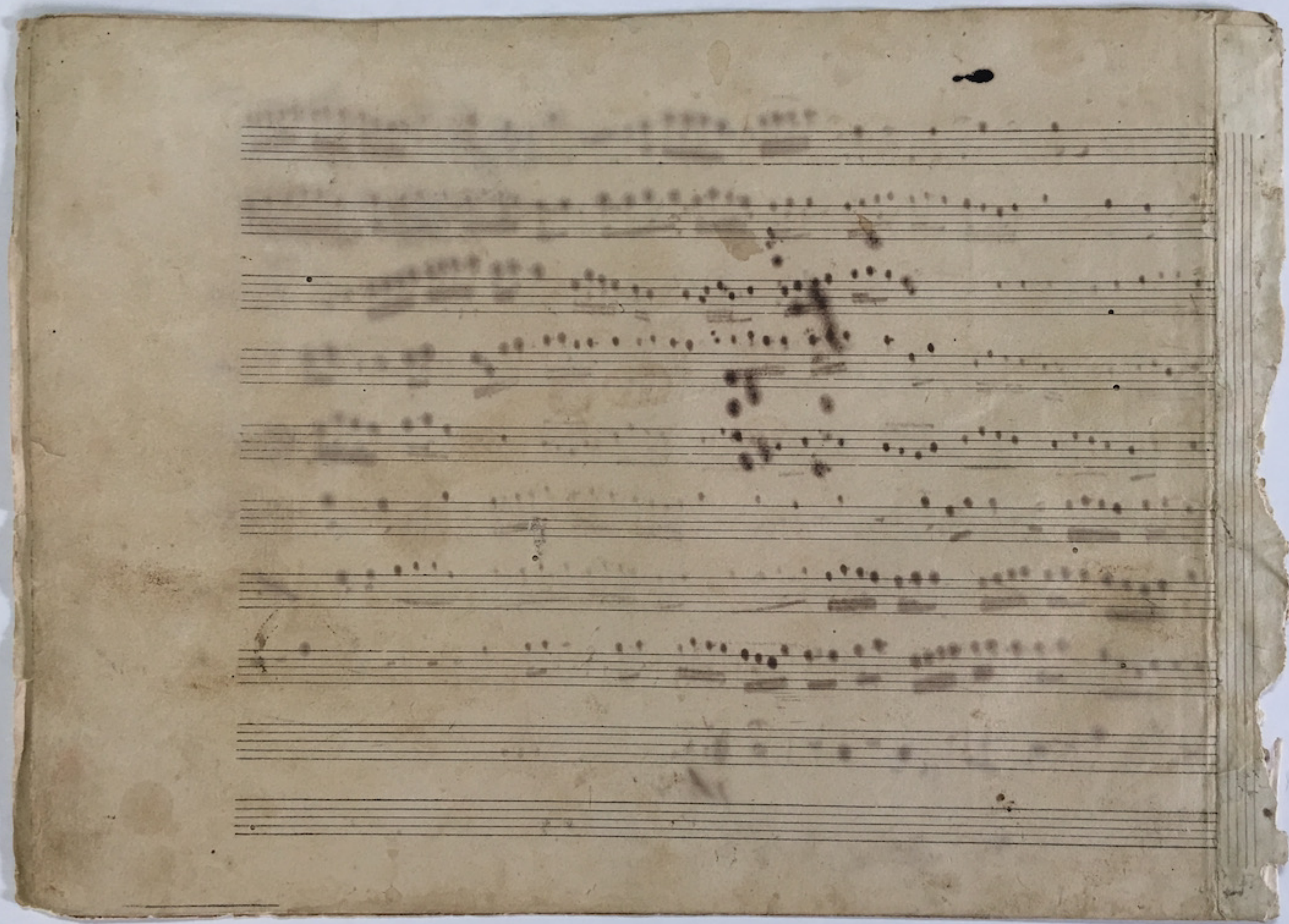
Largo in C

Adagio

Fine

J. B. M.

Handwritten musical notation on the right page of an open manuscript. The page contains several staves of music, including a section marked "Largo in C" and another marked "Adagio". The notation is in a cursive, handwritten style. The page is aged and shows signs of wear, including a large tear on the left side. The bottom of the page features the word "Fine" and the signature "J. B. M.".



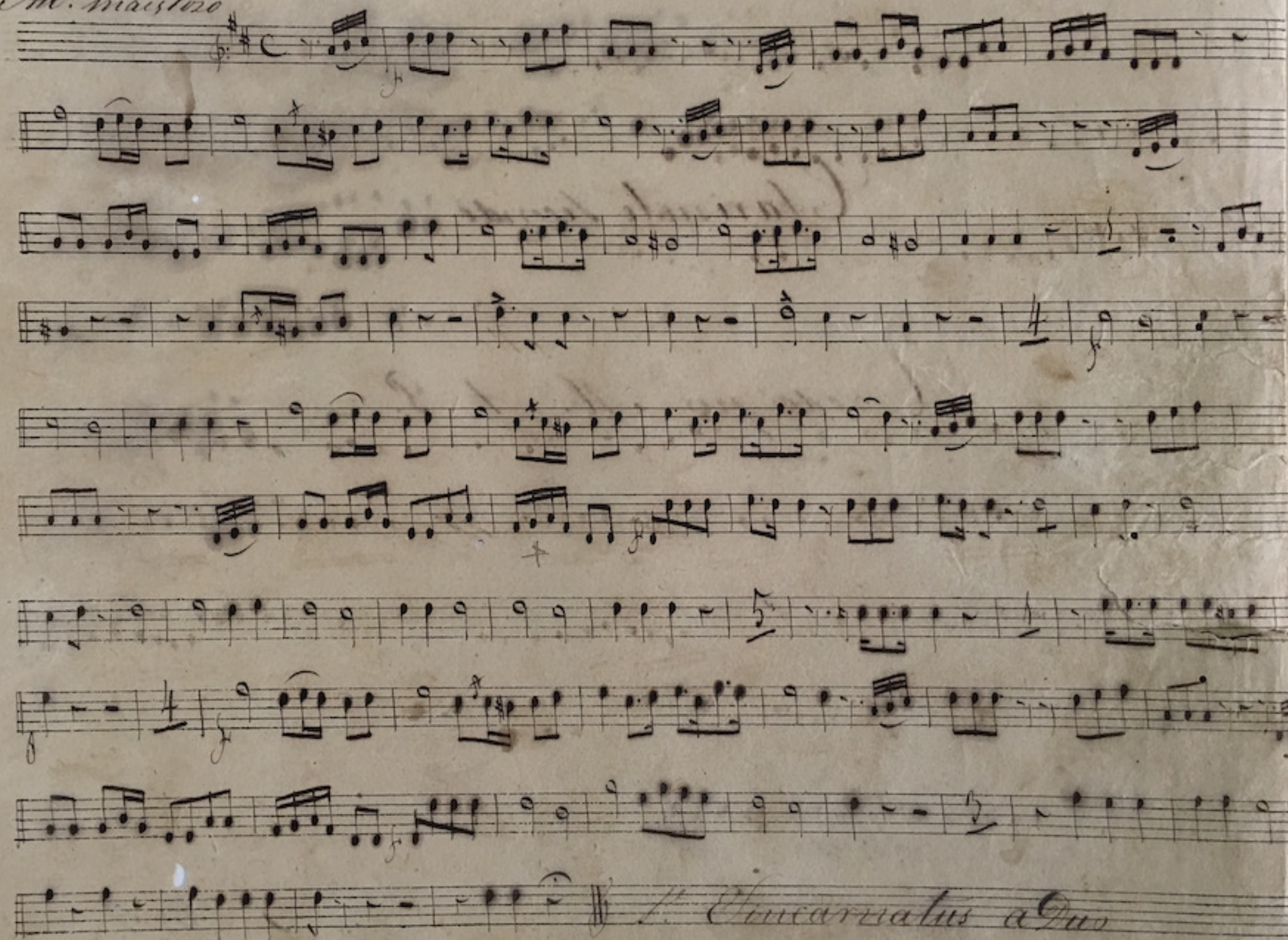
Clarinete secondo

Credo per M. A. P.

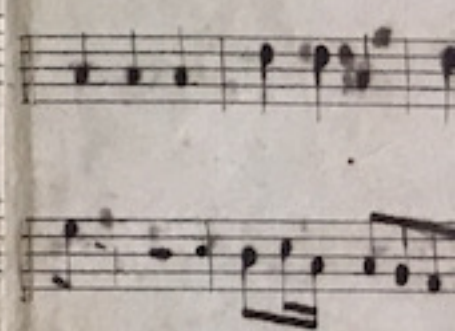
J. B. Mier^a

Clarineti Secondo in C.

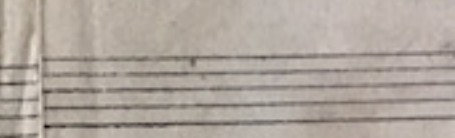
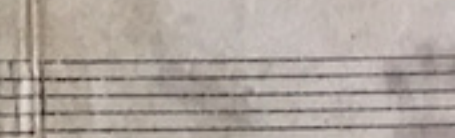
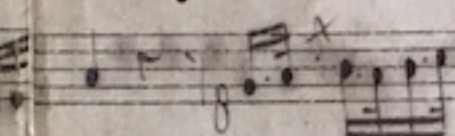
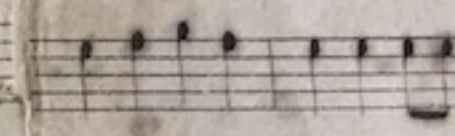
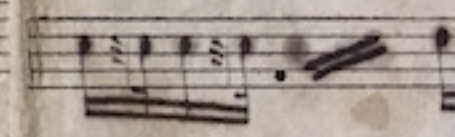
All. maestro



Due And. mos. in C.



No. 1.



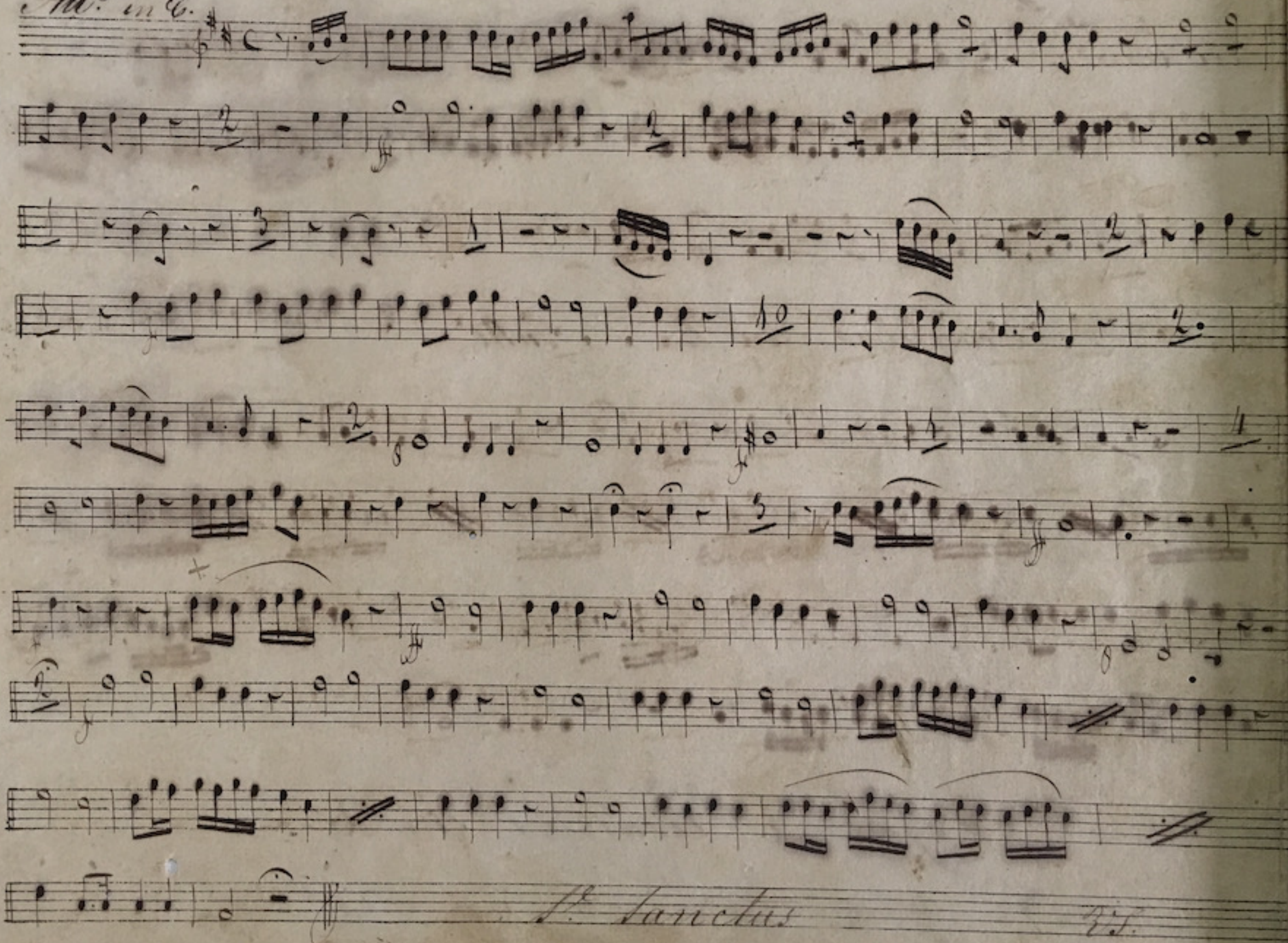
Handwritten musical notation on the left page, including staves with notes and rests. The text "lus a Quo" is visible at the bottom left.

Handwritten musical notation on the right page, including staves with notes and rests. The text "Quo And. mod. in C." is visible at the top left of the right page.

Handwritten musical notation on the right page, including staves with notes and rests. The text "1. Crucifixus in b. Tutti" is visible in the middle of the right page.

Handwritten musical notation on the right page, including staves with notes and rests. The text "Segue Resurrexit in C." is visible at the bottom of the right page.

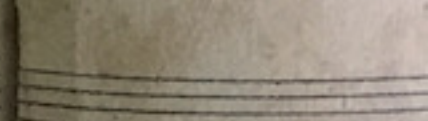
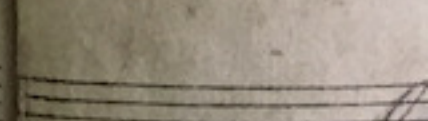
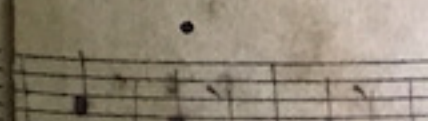
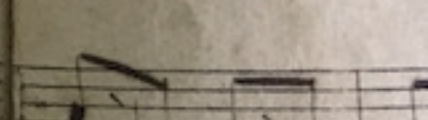
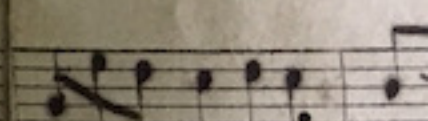
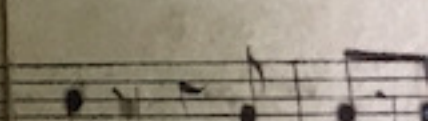
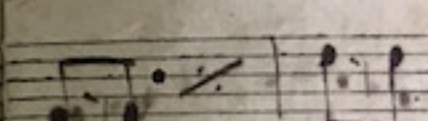
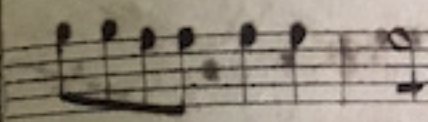
All.^o in 6.



S. Sanctus

2. 2.

S. Sanctus

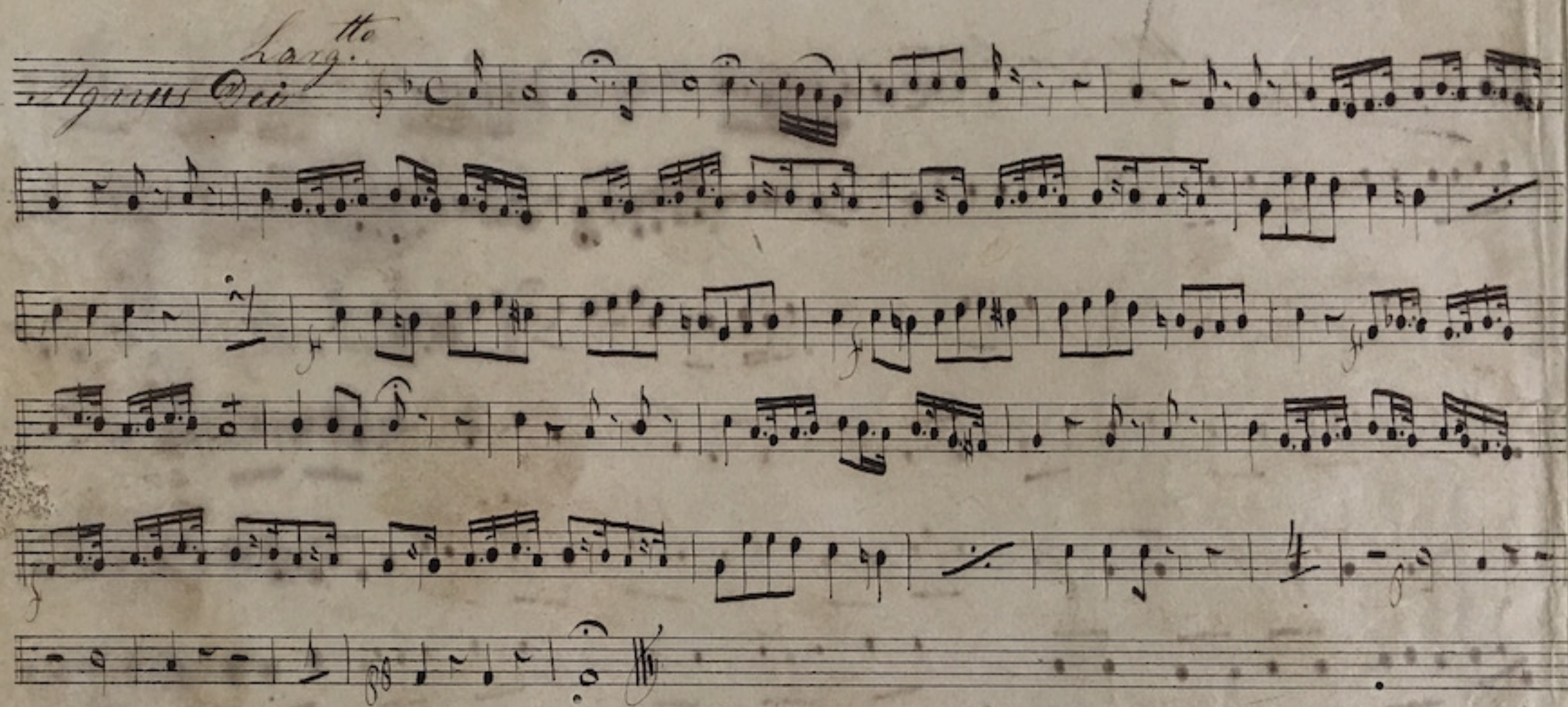


All^o maestoso
S.^{to} Sanctus in C.

Hosanna Alleg^{ro}

Benedictus Facit || *D.C. Hosanna Alleg^{ro}*

S.^{to} Agnus Dei in C.



Fine

J. B. Stur.

Violoncello

Crede per M. A. P.

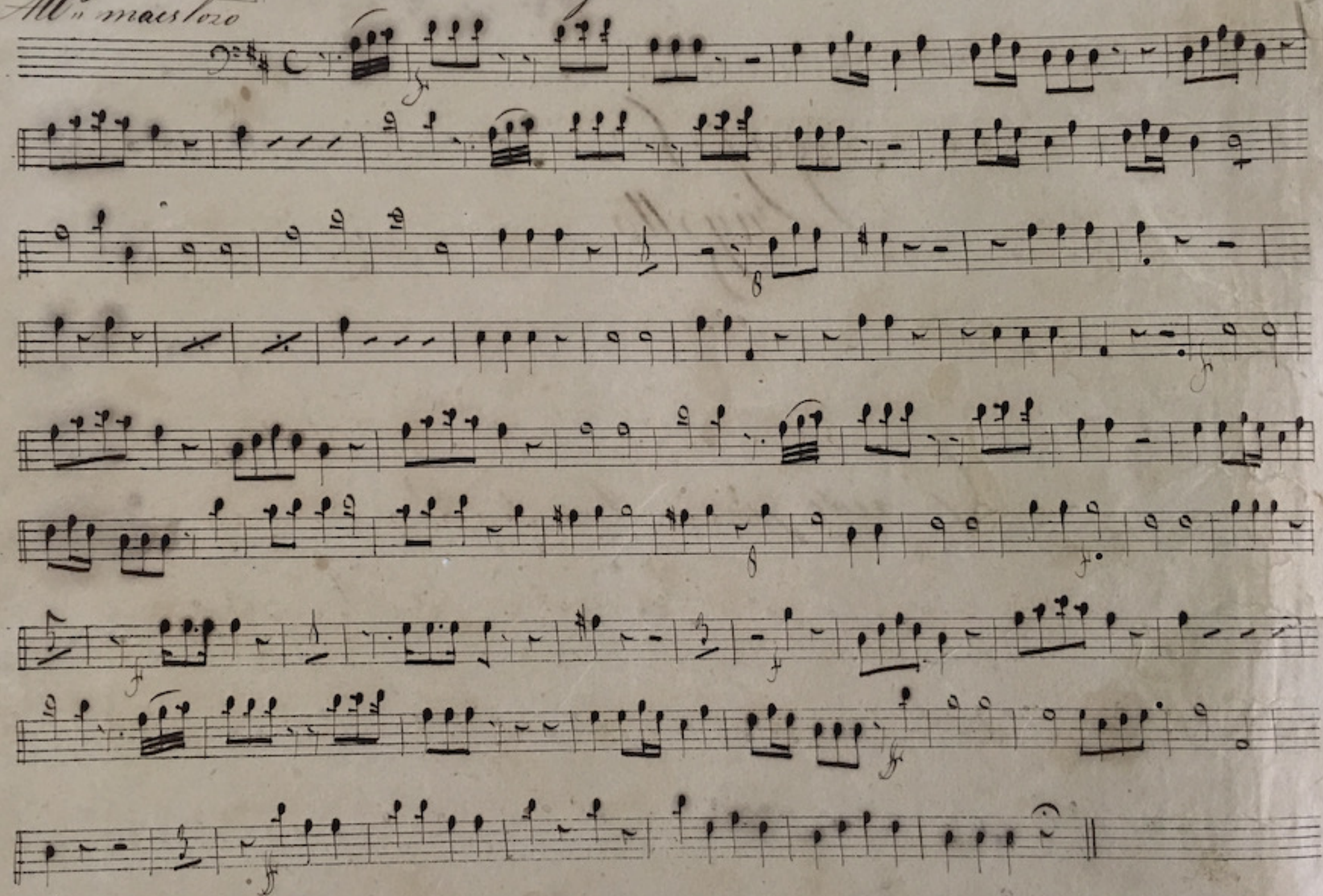
J. B. Olin.

All^o maestro

Fagotto

L.A. 12.

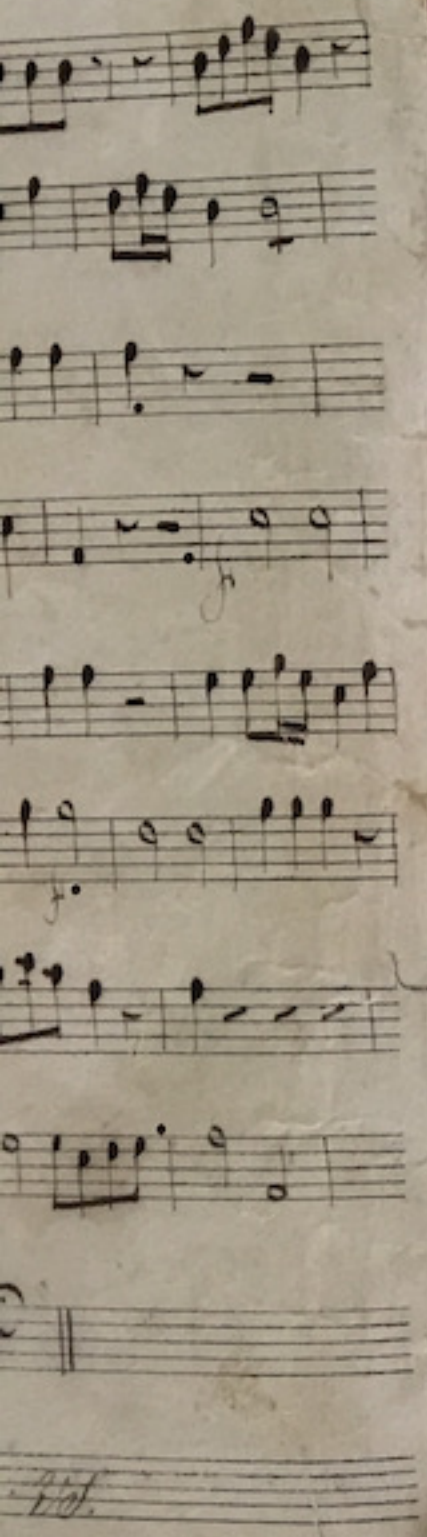
Indarmon^{ba} Croc.



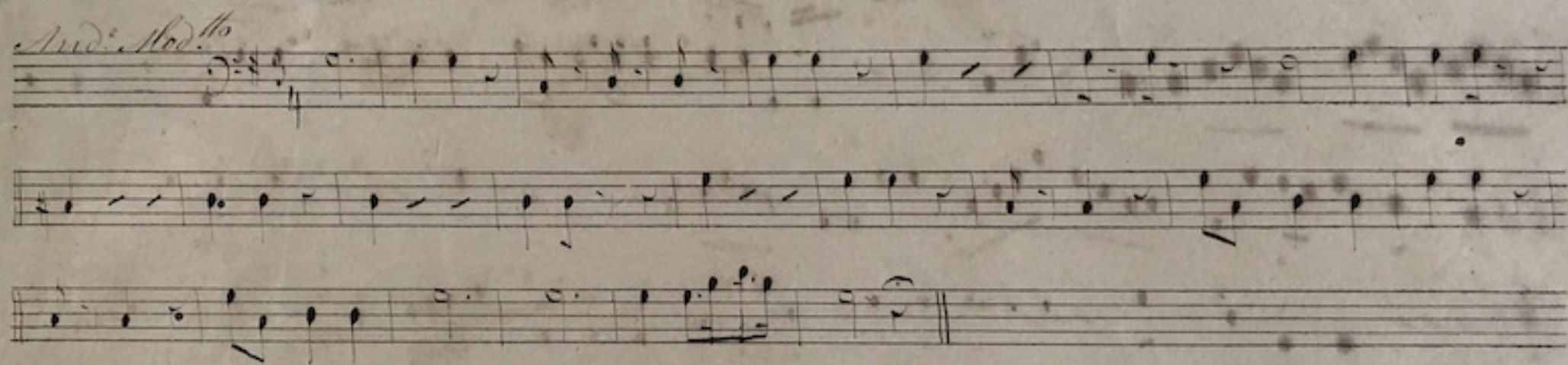
L^e Vincarnatus a Duo

Vol.

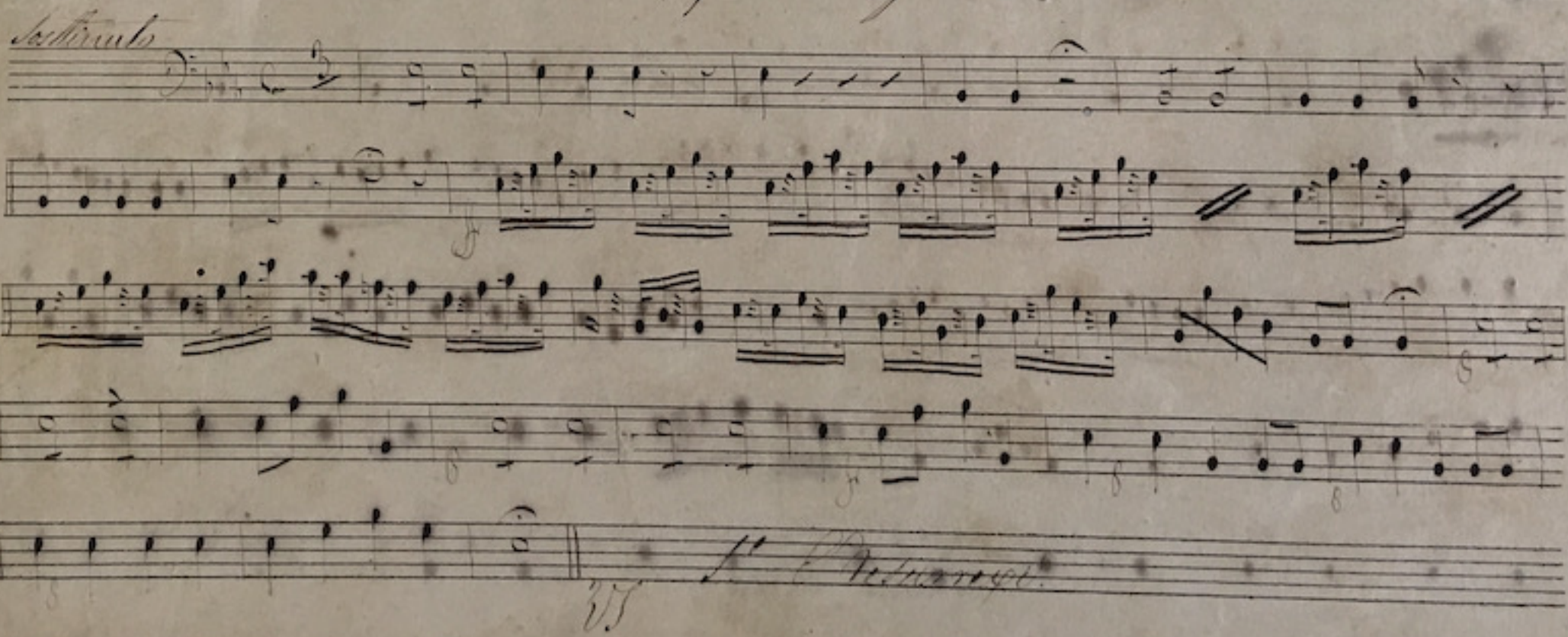
lanon. ^{ba} Ende

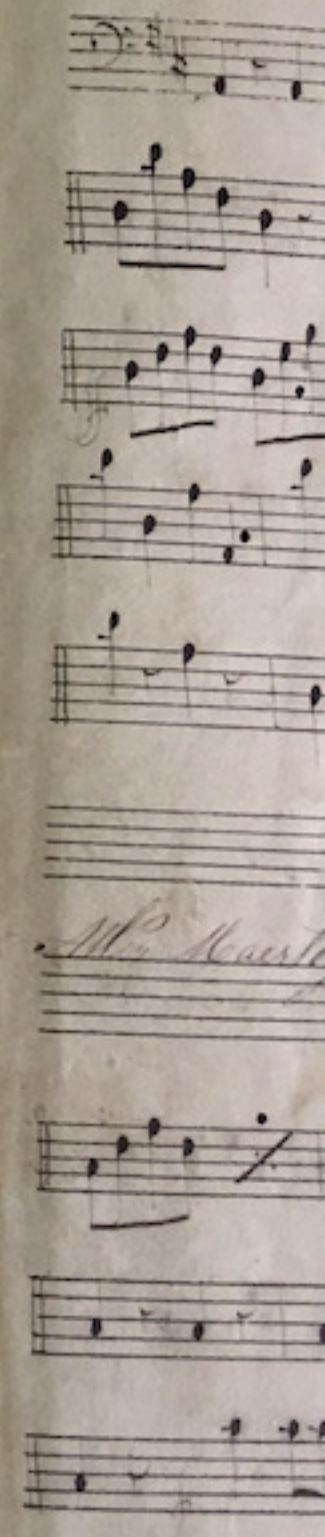
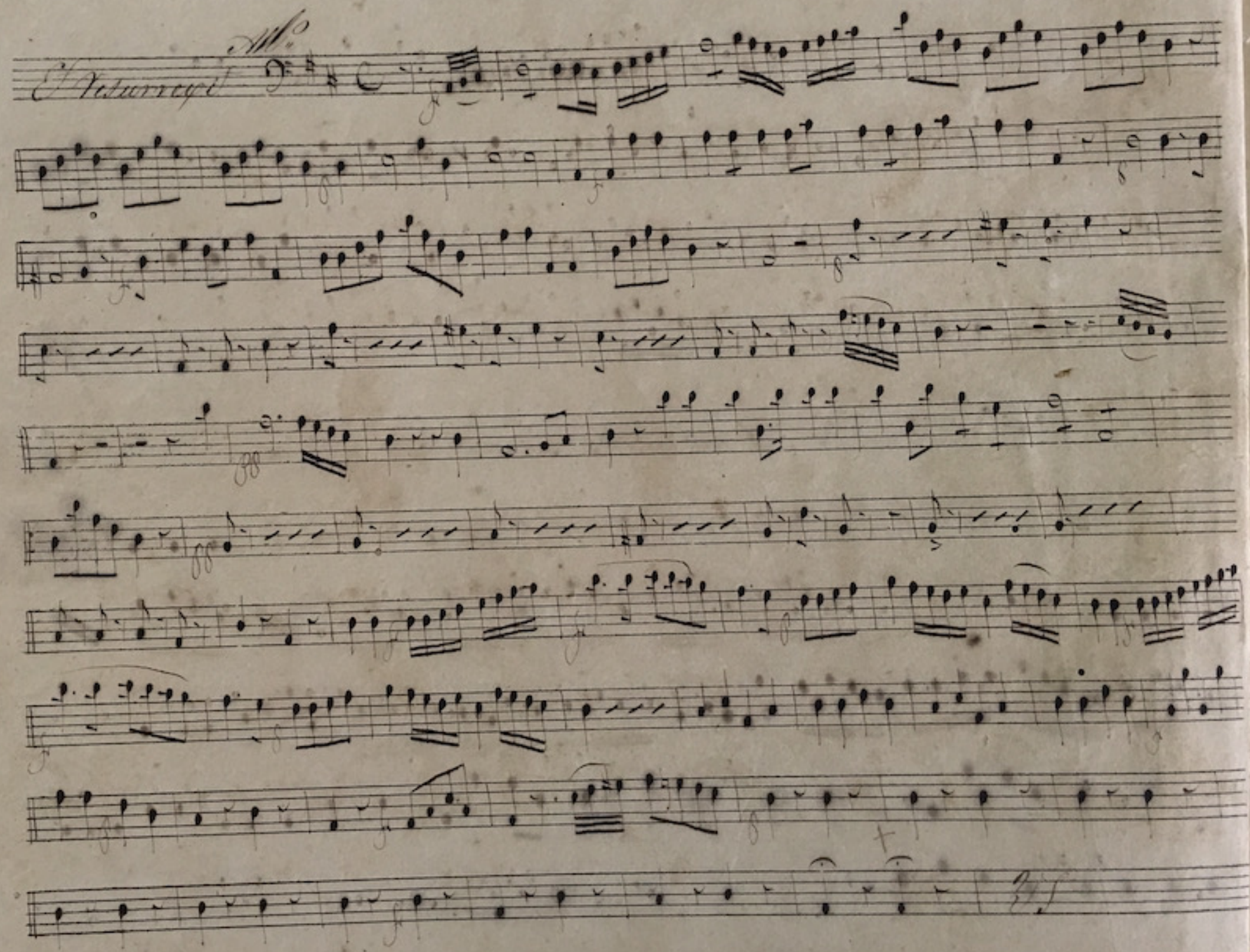


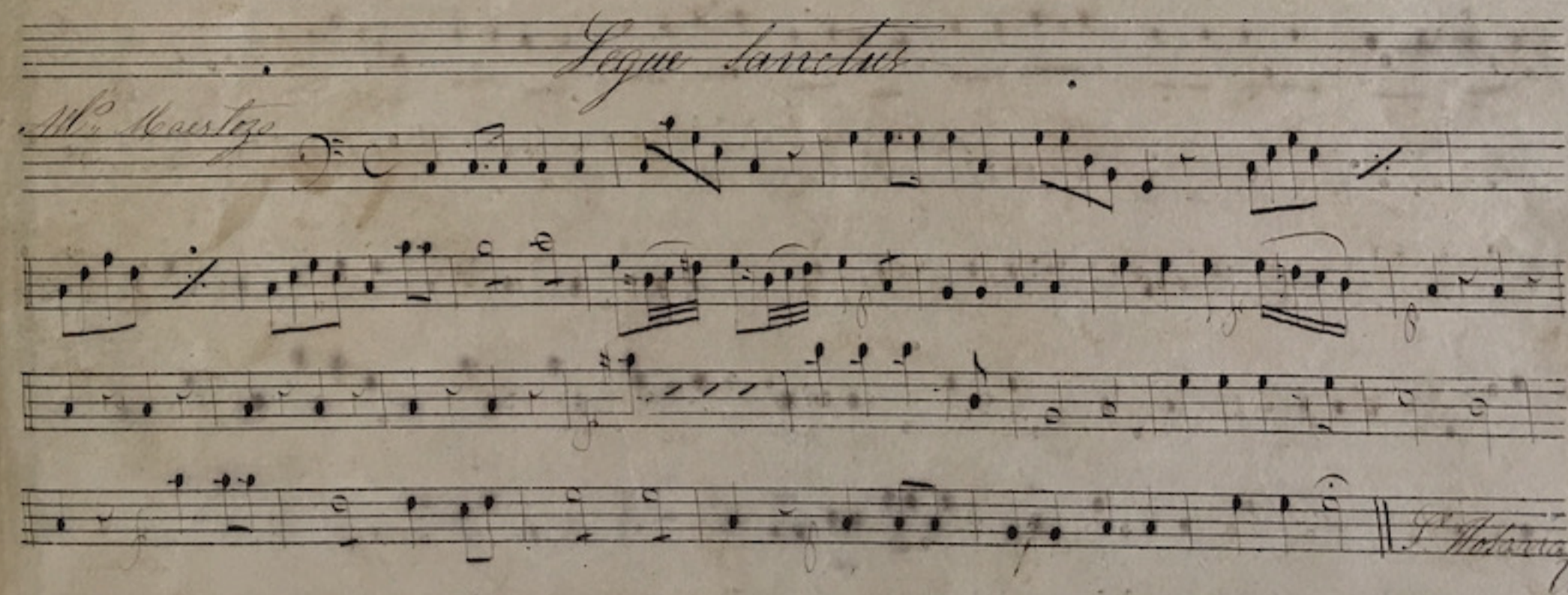
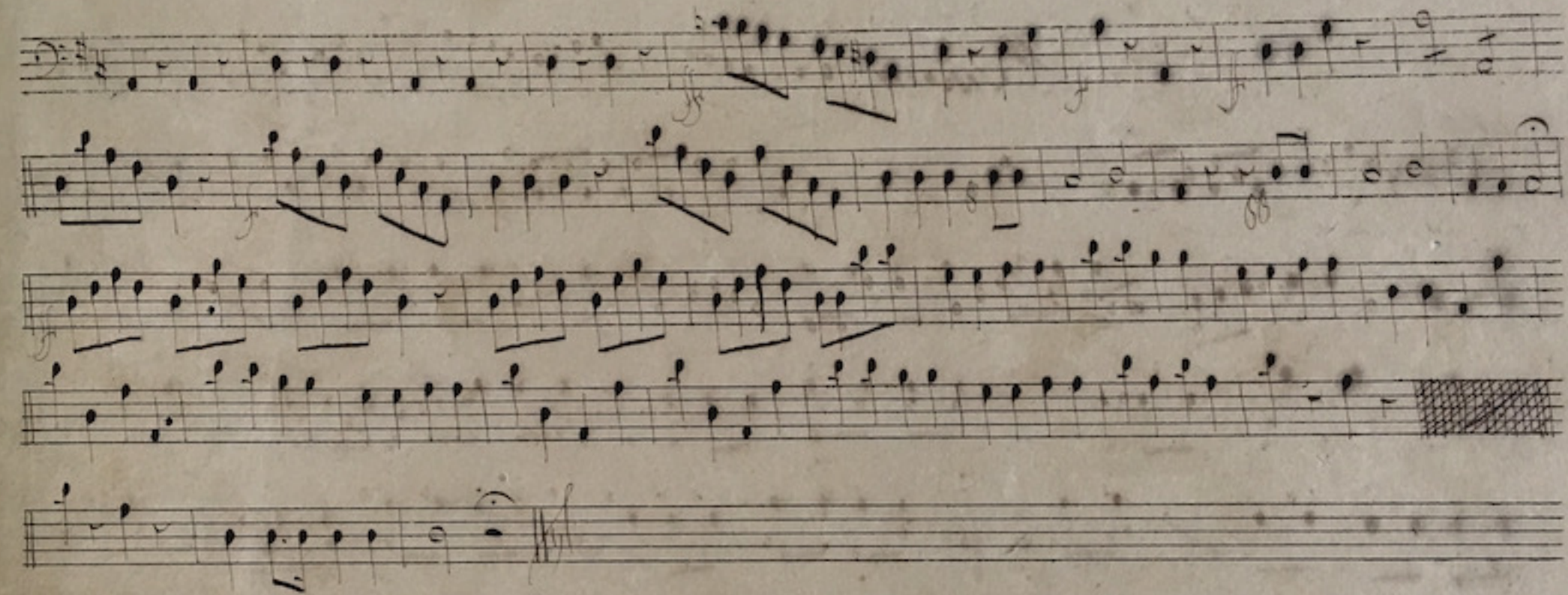
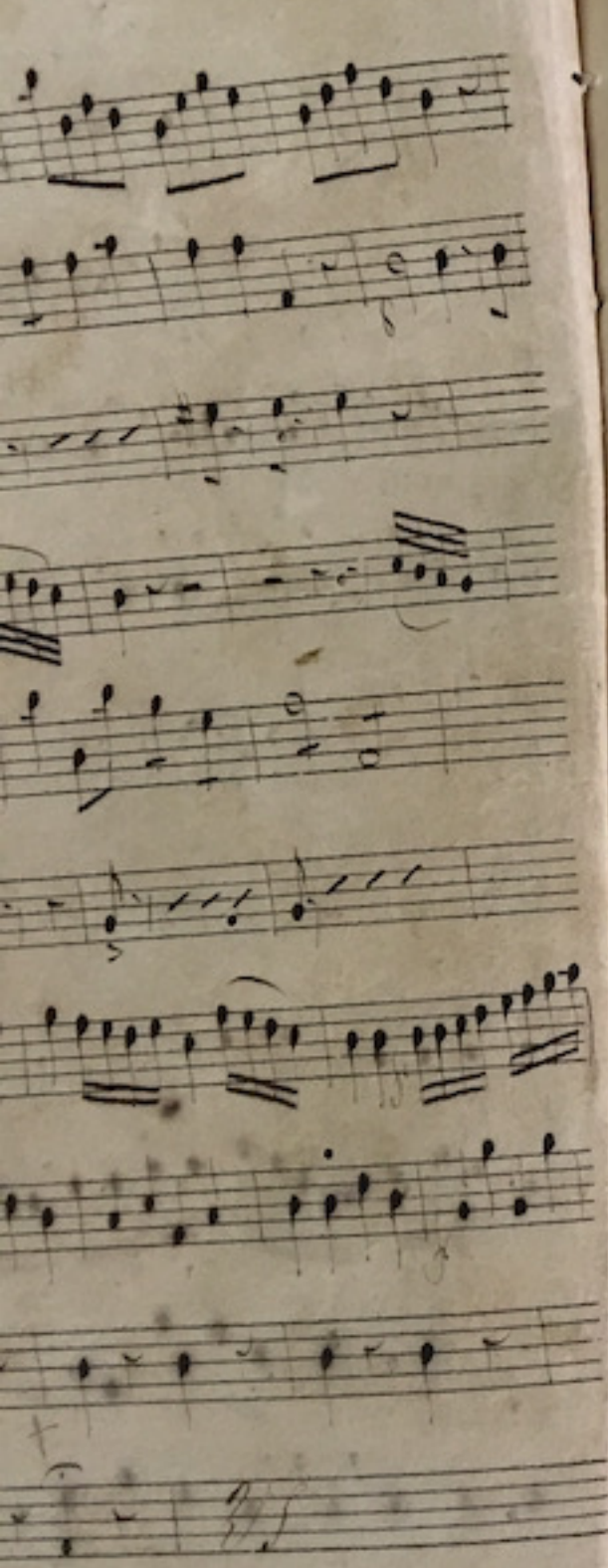
Encornatus



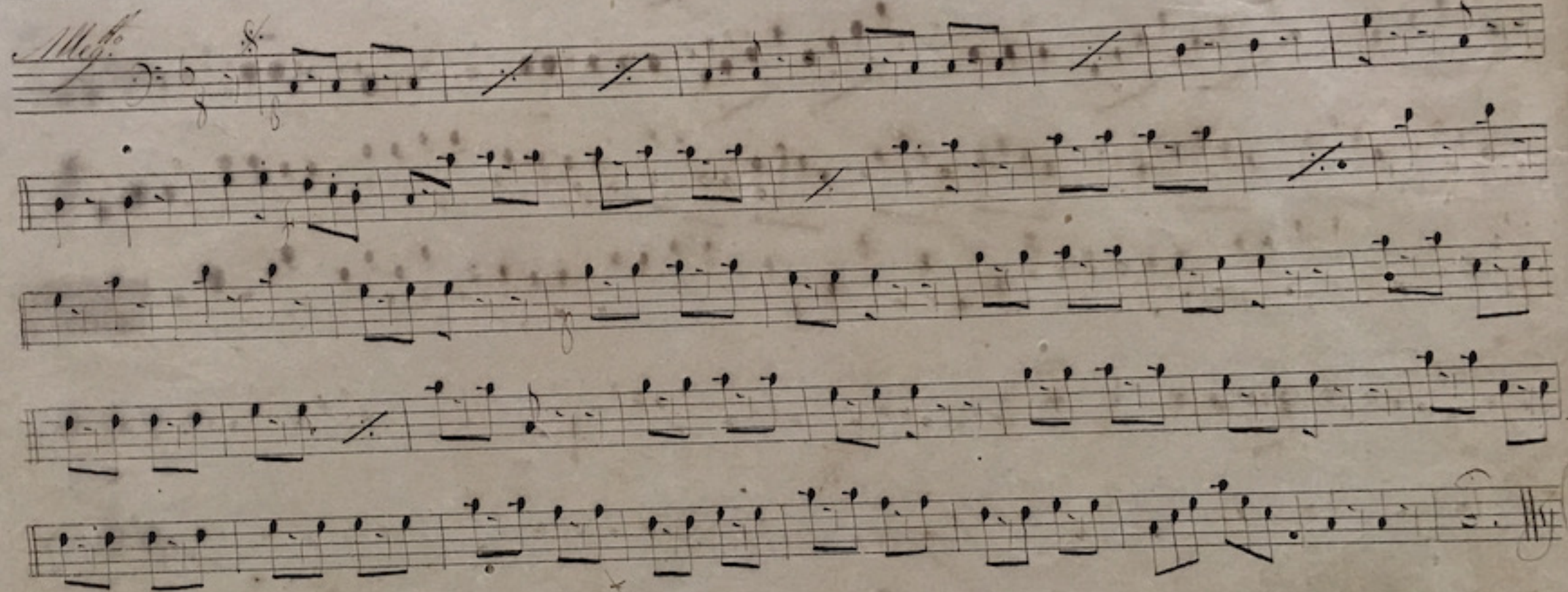
Cruquifixus segue



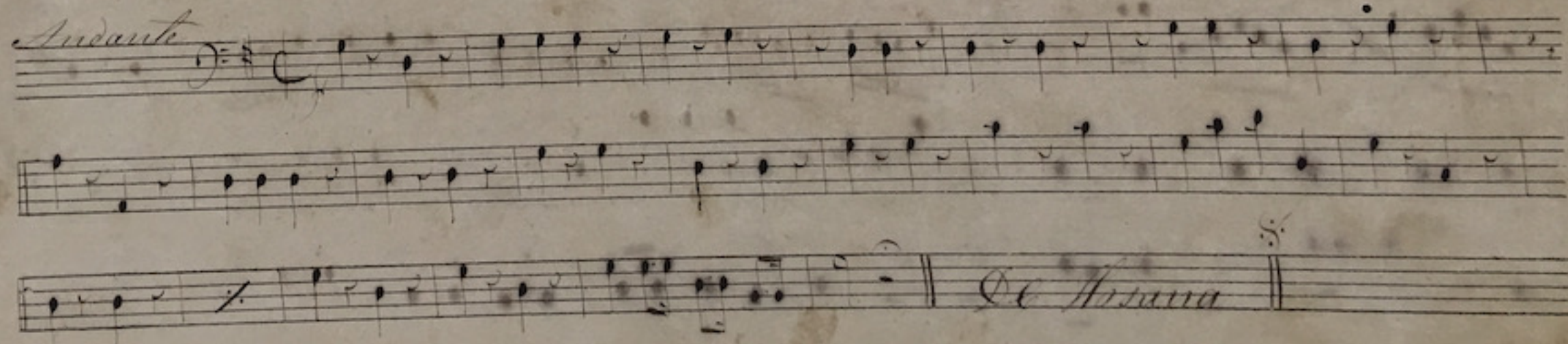




Arsana

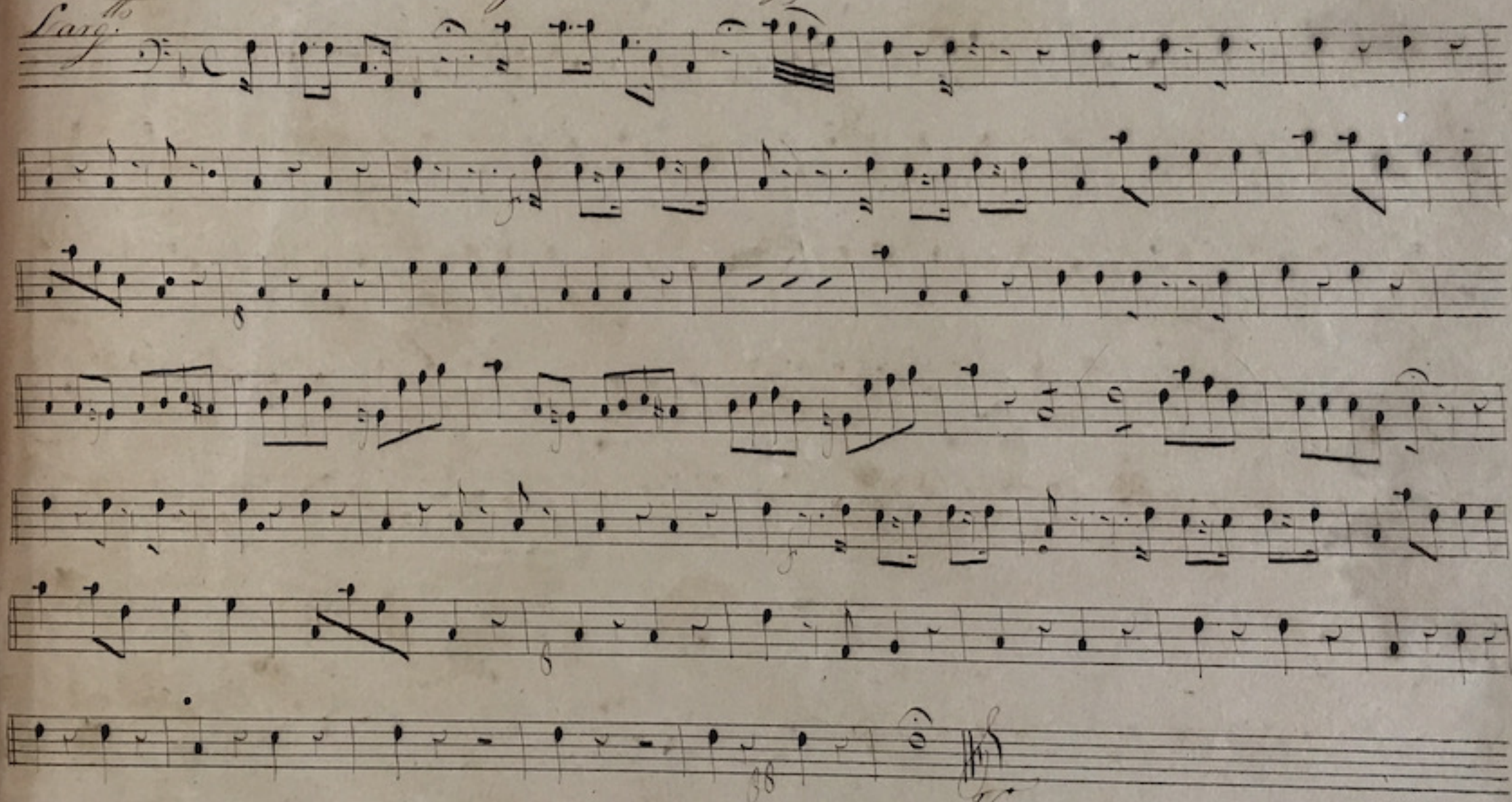


Benedictus 1^{re}



Agnus Dei Sequit

Larg.



Fine

J. B. Wh.

